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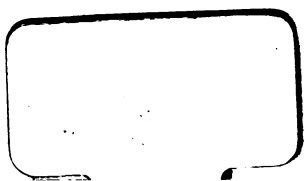
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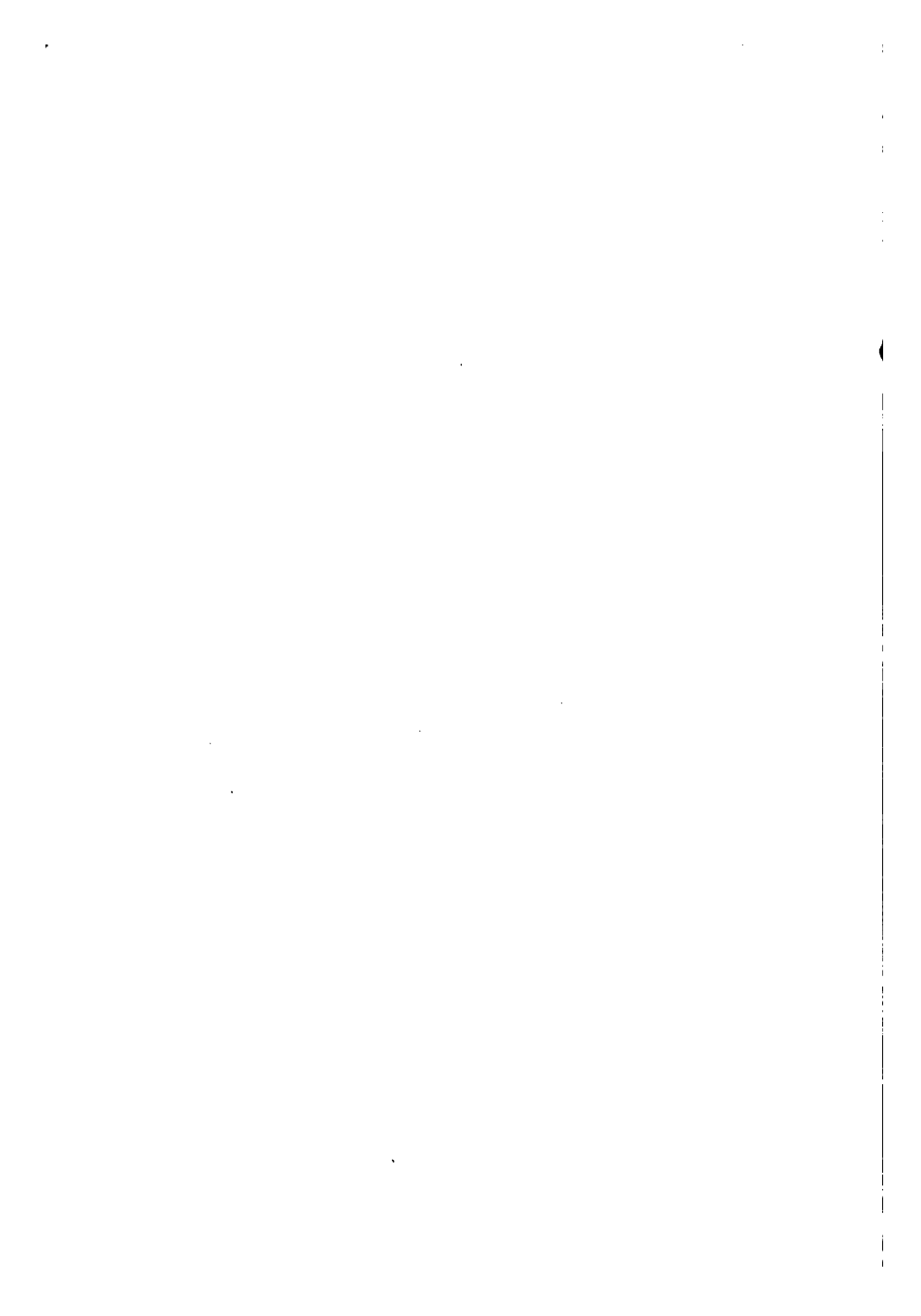


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MANUAL OF MYTHOLOGY.

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MANUAL
OF
MYTHOLOGY,

For the use of Schools, Art Students, and General Readers.

FOUNDED ON THE WORKS OF
PETISCUS, PRELLER, AND WEICKER.

BY
ALEXANDER S. MURRAY,
DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES, BRITISH MUSEUM.

WITH THIRTY-FIVE PLATES ON TONED PAPER,
REPRESENTING SEVENTY-SIX MYTHOLOGICAL SUBJECTS.

LONDON:
ASHER AND CO.,
13, BEDFORD STREET, COVENT GARDEN, W.C.
1873.



P R E F A C E .

WITH the view of making the subject of ancient mythology accessible to the higher classes of schools, to art students, and to general readers, the plan and to a great extent the substance of the present book have been taken from the German work of Petiscus, entitled, 'Der Olymp,' which has proved how well it is adapted for such a purpose by the fact of its having already reached a seventeenth edition. At the same time, while endeavouring to imitate the simple style of narrative to which the success of that work has mainly been due, it has been found necessary to reject many of the observations made by its author, and to adopt in their place the results of more recent research. This is particularly the case in regard to the Intro-

duction, in which it is attempted to show how the belief in the existence of the gods originated, and to point out the influence of such belief with special reference to the ancient Greeks. A new introduction has also been written to the legends of the Greek heroes, while the legends themselves, excepting those of Herakles and the heroes of the wars against Thebes and Troy, have been considerably expanded.

In addition to the mythologies of Greece and Rome, the present work will be found to contain an account of the *Scandinavian* and *Old German*, the *Indian* and *Egyptian* mythologies.

ALEXANDER S. MURRAY.

BRITISH MUSEUM,

Oct., 1872.

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INTRODUCTION.

THERE is a charm in the name of ancient Greece ; there is glory in every page of her history ; there is a fascination in the remains of her literature, and a sense of unapproachable beauty in her works of art ; there is a spell in her climate still, and a strange attraction in her ruins. We are familiar with the praises of her beautiful islands ; our poets sing of her lovely genial sky. There is not in all the land a mountain, plain, or river, nor a fountain, grove, or wood, that is not hallowed by some legend or poetic tale. The names of her artists, Pheidias, Praxiteles, Apelles, and Zeuxis ; of her poets, Homer, Pindar, Æschylus, Sophocles, Euripides ; of her philosophers, Socrates, Plato, Epicurus ; the names of her statesmen and orators, Pericles and Demosthenes ; of her historians, Herodotus, Thucydides, and Xenophon ; of her mathematicians, Archimedes and Euclid, are familiar to us as household words. We look back over a period of more than two thousand years with feelings of wonder at her achievements on the battle-field and in the arts of peace. We emulate her in many ways, but always confess to failure ; and when we have no desire of emulation, we are still ready in most cases to admire.

How far we may find just cause for admiration or the contrary with regard to her religion, remains to be seen. But whichever way it be, we shall at any rate find abundant evidence of the intense hold it had upon the great mass of the people, and of the important influence it was calculated to exercise on their civilization. For it was in the firm belief of his interests being the special care of a deity that the husbandman sowed his seed, and watched the vicissitudes of its growth ; that the sailor and trader entrusted life and property to the capricious sea. The mechanic traced the skill and handicraft which grew unconsciously upon him by practice to the direct influence of a god. Artists ascribed the mysterious evolution of their ideas, and poets the inspiration of their song, to the same superior cause. Daily bread and daily life, the joy and gladness that circulated at festal gatherings, were duly acknowledged as coming from the same high source. Everywhere in nature was felt the presence of august invisible beings : in the sky, with its luminaries and clouds ; on the sea, with its fickle, changeful movements ; on the earth, with its lofty peaks, its plains and rivers. It seemed that man himself, and everything around him, was upheld by Divine power ; that his career was marked out for him by a rigid fate which even the gods could not alter, should they wish it on occasion. He was indeed free to act, but the consequences of all his actions were settled beforehand.

These deities to whom the affairs of the world were entrusted, were, it was believed, immortal, though not eternal in their existence, as we shall see when we come to read the

legends concerning their birth. In Crete there was even a story of the death of *Zeus*, his tomb being pointed out ; and, further, the fact that the gods were believed to sustain their existence by means of nectar and ambrosia, is sufficient proof of their being usually deemed subject to the infirmities of age. Being immortal, they were next, as a consequence, supposed to be omnipotent and omniscient. Their physical strength was extraordinary, the earth shaking sometimes under their tread. Whatever they did was done speedily. They moved through space almost without the loss of a moment of time. They knew all things, saw and heard all things, with rare exceptions. They were wise, and communicated their wisdom to men. They had a most strict sense of justice, punished crime rigorously, and rewarded noble actions, though it is true that they were less conspicuous for the latter. Their punishments came quickly, as a rule ; but even if late, even if not till the second generation, still they came without fail. The sinner who escaped retribution in this life, was sure to obtain it in the lower world ; while the good who died unrewarded, enjoyed the fruit of their good actions in the next life. To many this did not appear a satisfactory way of managing human affairs, and hence there frequently arose doubts as to the absolute justice of the gods, and even the sanctity of their lives. These doubts were reflected in stories, which, to the indignation of men like the poet Pindar, represented this or that one of the gods as guilty of some offence or other, such as they were believed to punish. Philosophers endeavoured to explain these stories, some as mere fictions of the brain, others as allegories

under which lay a profound meaning. But the mass of the people accepted them as they came, and nevertheless believed in the perfect sanctity of the gods, being satisfied that human wickedness was detested and punished by them.

Whether the gods were supposed to love the whole of mankind, or only such as led good lives, is not certain. It would seem, however, from the universal practice of offering sacrifice and expiation on the occasion of any wrong, that they were believed to be endowed with some deep feeling of general love, which even sinners could touch by means of atonement. At all events, they were merciful. They hated excessive prosperity among individual men, and would on such occasions exercise a Satanic power of leading them into sin. They implanted unwritten laws of right and wrong in the human breast. Social duties and engagements were under their special care, as were also the legislative measures of states.

There were tales of personal visits and adventures of the gods among men, taking part in battles, and appearing in dreams. They were conceived to possess the form of human beings, and to be, like men, subject to love and pain, but always characterized by the highest qualities and grandest form that could be imagined. To produce statues of them that would equal this high ideal was the chief ambition of artists ; and in presence of statues in which such success had been attained, the popular mind felt an awe as if in some way the deity were near. But while this was the case with regard to the renowned examples of art such as the statue of Zeus at Olympia, by Pheidias, it was equally true with regard to those very ancient rude figures of deities which were

believed to have fallen from heaven, and were on that account most carefully preserved in temples, the removal or loss of such a figure being considered to be equivalent to the loss of the favour of the deity whose image it was. This was idolatry. At the same time, owing to the vast number of beautiful and grand statues of gods, there gradually arose a feeling of the deification of man, and a struggle to become more and more like these beings of nobler human form and divine presence. For it is one of the advantages of having gods possessed of human form, that mankind can look up to them with the feeling of having something in common, and the assurance of pity and favour. This was a powerful element in the Greek religion, and led more than any other to the extraordinary piety of the Greek race, in spite of all the awkward stories which we are accustomed to ridicule.

It would seem that the gods were not looked on, at any rate popularly, as having created the world. Perhaps the mass of the people cared nothing for speculation as to the origin of what actually existed, their chief thoughts being concentrated in the changes that took place in what existed and directly affected their interests. In this spirit they looked on the gods as only maintaining and preserving the existing order and system of things according to their divine wisdom. Hence it was that the Greeks never arrived at the idea of one absolute eternal God, though they very nearly approached that idea in the case of Zeus, who occasionally exercised control or sovereignty over the other gods who presided in particular departments in the management of the world. Their natural tendency to polytheism may have been further aggra-

vated by the peculiar circumstances of their early history as a race. It has been suggested with much plausibility that a number of their deities, as Dione, Hera, Gaea, and Demeter, resemble each other so much as to warrant the reasonableness of the conclusion that their separate existence in the mythology was due to a coalescence at some remote early time of distinct tribes of the Greek race, each possessing beforehand a god or gods of their own, with separate names and slightly different attributes, though in the main capable of identification and a common worship. It is probable that, in consequence of such amalgamation, some of the earliest gods have disappeared altogether; while others, who in after times, as in the case of Dione, held subordinate positions, may have originally been deities of the first order.

At the time with which we are here concerned, the Greek nation inhabited the country still known by the name of Greece, though its present population has small claim to be descendants of the ancient race. It was spread also in colonies over the islands of the Archipelago and Mediterranean, along the coasts of Asia Minor and the Black Sea, in the Crimea, on the north coast of Africa, and on the south coast of France. In many of its features the mainland of Greece may be compared with England, both having the same comparatively vast extent of sea coast, very few parts of the country being out of sight of the sea. Both are well supplied with mountains that invigorate the climate, and stir the spirit of adventure. In both cases it may be that this proximity of the greater part of the population to the sea, with its horizon tempting young minds to penetrate beyond its ever-receding line, was the main cause of the general

desire of commerce and distant colonization. At any rate, the natural features of Greece, her beautiful bays, the vivid lines of her mountain peaks, her delightful groves and valleys, made a deep impression on the people ; and colonists, wherever they spread, retained the warmest recollection of them ; of snow-clad Olympus, where the gods lived ; of the lovely vale of Tempe ; of the smiling banks of the Peneios ; of the sacred grove at Delphi ; of peaceful Arcadia, with its pastoral life ; of the broad plain of Olympia, with its innumerable temples, statues, and treasure-houses of costly presents to the gods ; of Corinth, with its flag that ruled the sea ; of Athens, of Thebes, with its ancient citadel founded by Cadmus ; of Eleusis, and many other places.

We propose now to examine more particularly the religious belief of the Greeks and Romans, with the view of preparing the way for the descriptions that follow of the gods individually. But first of all let us explain the meaning of the word "mythology." According to its derivation from the Greek *mythos*, a tale, and *logos*, an account, it would mean "an account of tales," the tales in this case being confined to the origin, character, and functions of the ancient gods, to the origin of mankind, and the primitive condition of the visible world.

To understand these stories we must try to understand the circumstances under which they were invented, and must endeavour to comprehend the condition and circumstances of a nation in the early stage of its existence. For this purpose we can compare the early tales relating to the gods of other nations, of the Indian on the one hand, and the German on the other ; or we may also compare the condition of races at present in an uncivilized state. From

these sources it would seem that the youth of a nation, like that of an individual, is the period at which the activity of imagination and fancy is greatest in proportion as knowledge is least. The mystery of surrounding nature strikes forcibly on the mind, its phenomena on the senses. There is a feeling of alarm when thunder crashes on the ear, of gladness in the warm light of day, of terror in the darkness of night, and of a strange dread at the darkness of death. The accidents of daily life bind men together, and repel the rest of the animal creation, over which the human superiority soon becomes known. Men learn to know each other when as yet they know nothing else. They know their own passions and instincts. They measure everything by themselves, by feet, paces, palms, and ells ; and when they seek to fathom or measure the cause of the phenomena of nature, they have no standard to employ at hand, except themselves. They might, it is true, imagine the cause of the thunder under the form of a great invisible lion ; but in that case they could not commune with and implore the thunderer for pity, as they are moved to do. He must therefore be conceived as fashioned like a man, endowed with the highest imaginable qualities of a man. As knowledge and civilization advance, those qualities become higher and higher.

It seems probable that the first phenomena that appealed to the mind were those of the change of weather, of seasons, the revolving day and the revolving year. At any rate, the earliest deities, as well as we can trace them, appear to be those who presided over the movements of the celestial sphere. We seem to recognise the influence of such pheno-

mena in the chief characteristics of mankind in a primitive stage of existence—the sense of order and regularity, the feeling of fatality, the conviction that whatever temporary disturbances might arise, the course of human life obeyed some fixed law, coming with bright light, and departing in darkness, but only to commence another day of happy life elsewhere. We know that the name of the highest god of the ancients signified the “light of the world,” in a literal sense. In time, as the perceptive faculties expanded, and the wants of men multiplied, the other phenomena of the world became the subject of inquiry, and were, as usual, ascribed to the direct influence of deities. The singular part however, of this process of inventing deities is, that, having at the commencement obtained one great powerful god, they did not simply extend his functions to all the departments of nature, instead of finding a new god to preside over each. It may be that the apparent conflict frequently observed between the elements of nature was hostile to such an idea, while on the contrary nothing was more readily imaginable than a quarrel among different gods as the cause of such phenomena. By a similar process the combination of different elements, as for example warmth and moisture, was appropriately described from the human point of view as a prolific union or marriage of two deities. The sun and moon were called brother and sister.

Another opinion, somewhat at variance with this, is that the primitive stage of all religions is a universal belief in one great god—such a belief, it is said, being as natural to man as the use of his arms and legs. But this earliest and pure

form of belief became, they say, in course of time debased into a belief in the existence of many gods, originating in such a method of explaining the phenomena of nature as we have described. On the other hand, the oldest religious records we know of—the Vedas—speak of hosts of divine beings; while in the primitive religion of the American Indians the Great Spirit is surrounded by a crowd of lesser spirits, who represent the various phenomena of nature. It would seem that when the notion of one god did arise, it was of the one true God as opposed to the other and false gods, and this did not take place till a high stage of civilization was reached. In the best times of Greece, no doubt, thinking men acknowledged but one supreme being, and looked on the crowd of other gods as merely his servants, and in no sense really different from our idea of angels.

In due time the religion of the ancients became a polytheism on a very extensive scale; every phase of nature, sky, sea, and earth, every phase of human life, its habits, accidents, and impulses, being provided with a special guardian and controlling deity. In all the varying circumstances of life men turned to one or other of these divine persons in gratitude or for help. Temples, sanctuaries, altars, were erected to them everywhere, one being worshipped with special favour here, and another there; one with special favour at one season of the year, another at another season. Many of them were only known and worshipped in particular localities, as, for instance, marine deities among people connected with the sea. Others belonged to particular periods of the national history. This

limitation, however, with regard to local differences, applies only to the vast number of minor deities whose names and attributes have come down to our times ; for a belief in the superior order of gods was the common property of the whole nation, whether learned or unlearned, and of whatever occupation. The mysteries of Eleusis united the people in honour of Demeter ; the national festivals united them in honour of other gods, as of Zeus at Olympia. Every one believed in the oracular power of Apollo, in the might of Poseidon, in the grim character of Hades, that Hera was the wife of Zeus, that Athene was his daughter, that Aphrodite was the goddess of love, Artemis of the moon, and Ares the god of war.

It was believed that these higher deities inhabited Olympus, living together in a social state, which was but a magnified reflection of the social system on earth. Quarrels, love passages, mutual assistance, and such incidents as characterize human life, were ascribed to them. It must however be borne in mind that these human attributes, and the stories connected with them, whether they represent admirable qualities or the reverse, were not in the first instance ascribed to the gods out of a desire to make their resemblance to man more complete, but were the natural result of identifying the gods with the elements of nature over which they were supposed to preside, of conceiving and representing the combination or conflict of elements visible in nature, as the result of the combination or conflict of invisible beings of human form. In later times of higher civilization and greater refinement, when the origin of the gods as personifications of natural phenomena, was lost sight of, many of these

stories came to be viewed as disgraceful, and by being made the subject of public ridicule in plays, tended largely to uproot the general faith in the gods. Philosophers attempted to explain them as allegories. Others, who did not themselves see their way to believing them, yet advised that the popular faith in them should not be disturbed. But we who live in other times, having no need of a religion that has long since passed away, and desiring only to trace its origin and the source of its long and deep influence on a great nation, may look at them in a calmer mood. It is our part to admire as far as possible, and not to condemn without first taking into account every extenuating circumstance.

Turning now to the rites and ceremonies by which the Greeks and Romans expressed their belief in and entire dependence on the gods, we would call attention first to the offering of sacrifices. These were of two kinds, one consisting of fruits, cakes, and wine, the other of animals which were led to the altar decked with garlands and ribbons, after various ceremonies slain, and part of the flesh consumed upon the altar fire, the smell of it being supposed to rise agreeably to the gods. It was necessary that the animals selected for this purpose should be spotless and healthy, that the persons participating in the ceremony should be cleanly in person and in mind ; for no costliness could make the offering of a sinner acceptable to the gods. The colour, age, and sex of the animal were determined by the feeling of appropriateness to the deity for whom it was slain. The time chosen for the ceremony was the morning in the case of the gods of heaven, the evening in the case of the gods

of the lower world. To these latter deities the victim was always offered entire, as it was not deemed possible that they could share in a feast in company with men. The fire on the altar was considered holy, and special care was taken that it should be fed with wood that gave a pure flame. In early times it would seem that even human beings were offered as sacrifices to certain gods, the victims in such cases being occasionally, to judge from the instance of Iphigenia, closely connected by ties of blood and affection with the person required to make the sacrifice. But these were, perhaps, mostly cases in which the will of the gods was specially communicated through a seer or prophet; whereas sacrifice generally was a spontaneous gift to the gods, either for the purpose of expressing gratitude for the blessings bestowed by them, or of atoning for some sin of which the person sacrificing was conscious. Sacrifices were not presented intermittently and at mere pleasure, but regularly when occasion offered, as at harvest time when the fruits of the fields and gardens were gathered in. The herdsman sacrificed the firstlings of his flock, the merchant gave part of his gain, and the soldier a share of his booty in war. The gods to whom all prosperity and worldly blessings were due, expected such offerings, it was thought, and punished every instance of neglect.

There was, however, another class of sacrifices, springing from a different motive, and with a different object in view; for example, to obtain by means of an examination of the entrails of an animal an augury as to the issue of some enterprise,—a form of sacrifice which was held of great im-

portance at the commencement of a battle ; or to sanctify the ratification of a treaty, or some important bargain between man and man ; or to obtain purification for some crime. In this last case it was supposed that the victim took the sin upon its own head, and that both perished together. Hence no part of such victims was eaten.

How the gods were supposed to partake of the share of sacrifices allotted to them is not always clear, though in the case of burnt offerings they may be imagined to have been satisfied with the smell that rose in the air, and in the case of libations, with the aroma of the wine. With regard to the sacrifices in honour of the deities of the lower world, it seems to have been the belief that the blood of the victim, if poured into a hole in the ground, would sink down to them, and be acceptably received. In the same hole, or near by, were buried the ashes that remained on the altar on which the victim was consumed. The portions assigned to marine or river deities were sunk in deep water.

It was the duty of the priests to perform the ceremony of offering up the sacrifices brought to the gods in whose service they were. The first part of the ceremony was to take a basket containing the sacrificial knife, some corn, and perhaps also flowers, and to pass it, along with a vessel containing water, round the altar from left to right. The water was next purified by dipping a brand from the altar in it. Thereupon the people who had brought the sacrifice sprinkled themselves and the altar, and taking a handful of corn from the basket, scattered it on the head of the victim as it approached. The priest then, after shearing a lock of

hair from the head of the animal, and distributing it among the bystanders to be thrown on the altar fire, commanded silence, prayed that the offering might be acceptable to the god, and slew the victim. The blood, except in the case of the deities of the lower world, as has been observed, and the entrails, were mixed with wheat, wine, and incense, and placed upon the fire.

The strong feelings of piety, gratitude, dependence, or consciousness of guilt, which gave rise to such offerings, gave rise also to a universal habit of prayer, and a desire to frequent on all possible occasions the temples and altars of the gods. Morning and evening, at the beginning of meals, at the opening of business in the courts of justice and public assemblies, a prayer was offered up, now to one god, now to another, or, if no particular deity appeared to be an appropriate guardian for the time and occasion, to the gods generally. There was this peculiarity in the Greek prayers, which we must not omit to mention, that after calling on a deity by his usual name, a clause was added to save the suppliant from any possible displeasure of the deity at the name employed; for how could man know the true name of a god? We have an example of such a prayer in *Æschylus*: "Zeus, whoever thou art, and by whatever name it please thee to be named, I call on thee and pray." In praying to the gods above, it was the custom of the Greeks to lift the hands and turn the face towards the east; of the Romans, to turn towards the north. A suppliant of the sea gods stretched out his hands towards the sea, and a suppliant of the gods of the lower world beat the earth with

his hands. When a prayer was offered up in a temple, the rule was to turn towards the sacred image. In cases of great distress the suppliant would carry an olive branch, or a rod with wool twined round it, throw himself on the ground before the sacred image, and embrace its feet. Pythagoras, the philosopher, taught his followers to pray with a loud voice ; but loud prayers do not appear to have been customary. On the contrary, it happened not unfrequently that the prayers were written on tablets, sealed and deposited beside the image of the god, that no human being might be aware of the request contained in them. Here is a specimen of what seems to have been the usual form : "Zeus, our lord, give unto us whatever is good, whether we ask it of thee or not ; whatever is evil, keep far from us, even if we ask it of thee."

Besides sacrifice and prayer, there is still another class of ceremonies, in which we recognise the deep piety of the Greeks ; first, the custom of consulting oracles, especially that of Apollo at Delphi, in times of great perplexity ; and secondly, the universal practice in cases of less or more sudden emergency, of trying to interpret the will of the gods by means of augury or divination in a vast variety of ways. Sometimes the augury was taken from the direction in which birds were observed to fly overhead. If to the right of the augur, who stood with his face to the north, good luck would attend the enterprise in question ; if to the left, the reverse. At other times an animal was slain, and its entrails carefully examined, the propitiousness of the gods being supposed to depend on the healthy and normal condition of these parts.

But the gods were also believed to communicate their will to men in dreams, by sending thunder and lightning, comets, meteors, eclipses, earthquakes, prodigies in nature, and the thousands of unexpected incidents that occur to men. As few persons were able to interpret the bearing of these signs and wonders, there was employment for a large class of people who made this their particular business.

Finally, we must not forget to mention as a proof of the wide-spread religious feeling of the Greeks, the national festivals or games as they are called, established and maintained in honour of certain gods. While these festivals were being celebrated, it was necessary to suspend whatever war might be going on between separate states, and to permit visitors to pass unmolested even through hostile territory. These festivals were four in number, the *Olympian*, *Pythian*, *Nemean*, and *Isthmian*. The first-mentioned was held in honour of Zeus, on the plain of Olympia, in Elis. It occurred every fifth year, and the usual method of reckoning time was according to its re-occurrence, by Olympiads as we say. The games with which it was celebrated consisted of running, wrestling, boxing, a combination of the two latter, horse-racing, either with chariots or only with riders. The prize of victory was simply a wreath of olive, and yet athletes trained themselves laboriously, and travelled great distances to compete for it. Kings sent their horses to run in the races, and counted a victory among the highest honours of their lives. The fellow-townsmen of a victorious athlete would raise a statue in his honour. Occasionally writers, as we are told of Herodotus, took this occasion of a

vast assemblage of their countrymen, to read to them part of their writings. The Pythian games were held in honour of Apollo, in the neighbourhood of Delphi, and occurred every fifth year, there being competitions in music as well as in athletics. The prize was a wreath of laurel. At the Nemean games, which were held in honour of Zeus, the prize was a wreath of ivy. The Isthmian games were held in honour of Poseidon, on the Isthmus of Corinth, and occurred every third year; the prize was a wreath of pine.

It is remarkable and surprising that, with all the piety and religious ceremonies of the ancients, there existed among them no established means of instruction for the mass of the people, as to the character and functions of the gods whom they worshipped. There was, indeed, a regular priesthood, whose duty it was to conduct the public ceremonies, to offer up sacrifices, and to perform other offices peculiar to the god in whose service they were. But there their duties ceased. These ceremonies had been handed down from time immemorial, and that was perhaps sufficient guarantee of their importance to make the ordinary Greek assiduous in his observance of them. At any rate, this assiduity is not traceable to a clear and explicit knowledge of the character of the gods, derived from public instruction. In regard to that, whatever unanimity existed was unquestionably due in the first instance to the influence of poets like Homer and Hesiod, and in the second, to the exertion of the persons connected with the oracle at Delphi. The effect of this state of things was a great amount of confusion in the popular mind, and not only in the popular mind, but also in the

minds of men like Socrates, who confessed he did not know whether there was one Aphrodite or two, and wondered why Zeus, who was believed to be one god, had so many names.

The preceding remarks, it should be here observed, apply for the most part only to the mythology of the Greeks, and do not extend to that of the Romans, except so far as they refer to the most primitive class of myths, such as those concerning the origin of the world. For the practice of identifying the mythologies of those two nations has no foundation in fact. Both races, it is true, belonged to one and the same great branch of the human family, and from that source derived a common kernel of religious belief. But before this kernel had developed far, the two nations parted, and formed for themselves distinct and isolated settlements in Europe. In the long period of isolation that followed, the common seed of religious belief with which both started, grew up, was propagated under quite different circumstances, and assumed a very different aspect. The Romans, in the early period of their history, a pastoral, agricultural, simple, and more or less united people, had no need of a various multitude of deities, such as the Greeks found necessary, scattered and separated as they were into a variety of tribes with a variety of occupations.

From this, among other causes, it happens that many, even of the very early Greek myths, were quite foreign to the Romans. To this class belong, for instance, the myths that describe the conflict between Uranos and his sons, Kronos devouring his children to escape, as he thought, being dethroned by them, and Zeus placing his father, Kronos, in

duration in Tartaros. No less strictly peculiar to the Greeks were those accounts of quarrels among the gods, wounds, and occasionally the banishment of certain gods to a period of service on earth. To these we may add the carrying off of Persephone, by Pluto, and several other stories. With regard to the ceremonies which accompanied the worship of certain gods, we observe the same great difference between the two nations, and would cite as an example the wild unrestrained conduct of those who took part in the festivals of Dionysos, remarking that, when in later times of luxury a festival of this kind was introduced into Italy in honour of Bacchus, the Roman equivalent for the Greek Dionysos or Bakchos, the new festival was forbidden, and those who took part in it were viewed as persons of unbridled desires. Nor did Mercury ever obtain the wide-spread worship and honour paid to Hermes in Greece; and even **Saturnus**, in spite of the Roman poets, was a very different god from the Greek **Kronos**.

At the time when the Roman poets began to write, "Greece captured was leading her captor captive." Greek literature was the usual means of education; Greek philosophy, Greek art,—everything pertaining to the Greeks,—constituted the principal pursuit of educated men. Many would rather employ the Greek than their own language in writing. Poets, constructing their poems often in close imitation of Greek models, replaced the names of gods that occurred in the Greek originals by names of native deities possessing some similarity of character, and told a Greek story of a native Italian god; or failing such, employed the Greek name in a Latin form. At the same time, no real adaptation or coalescence of the two religious systems ever

took place. The Roman ceremonies and forms of worship remained for the most part distinct from the Greek, and peculiar to the race. In modern times, however, the literature (especially the poetry) of the ancient Romans was more familiarly known than the facts relating to their ceremonies and forms of worship. It was more early and familiarly known than the literature of Greece, and instead of upon the latter, the modern notions of Greek mythology were founded on the statements of the Roman poets. Hence arose a confusion which our own poets, especially those of the last century, only made worse confounded. To meet this confusion, we shall give the accredited Roman equivalent by the side of the Greek gods, throughout our descriptions, and point out as far as possible the differences between them.

Thus far our observations have been confined to the mythology and religious ceremonies of the Greeks and Romans, especially of the former. We have had little to say of the Romans, because, though equal perhaps to the Greeks in their piety and trust in the gods, they appear to have been very deficient in that quality of imagination which could readily invent some divine personification for every phenomenon of nature that struck the mind. As, however, it is our intention to include a description, even if very brief, of the mythology of the Indian and Teutonic or Germanic races, it may be well to call attention here to the fact, now clearly ascertained, that these races are sprung from the same common family or human stock to which the Greeks and Romans belonged, and that at least certain ideas concerning the origin and primitive condition of the world are common to the mythologies of them all. From this

it is reasonable to conclude that these ideas were arrived at previous to the separation of this great Indo-Germanic family, as it is called, and its development into distinct and isolated nations, as we find it at the dawn of historical times. From the Ganges to Iceland we meet with traces of a common early belief that the wild features of the earth had been produced by some long past convulsive conflict of Titanic beings, whom, though invisible, the stormy elements of nature still obeyed. We find that everywhere, within these limits of space and time, there existed among men the same sensitiveness to the phenomena of nature, to light and darkness, to heat and cold, to rain and drought, to storms and peacefulness, and the same readiness and power of imagining invisible beings of human form, but loftier attributes, as the cause of these phenomena. To these beings actions and habits of life were ascribed, such as were suggested by the phenomena which they were supposed to control; and in no case, it should be borne in mind, was any feeling of morality or immorality intended to be conveyed. For instance, when we find the natural process by which the clouds pour out their rain upon the earth, and are again filled from the sea, described as Hermes (the god of rain) stealing the cattle (clouds) of Apollo, we cannot attach to the story the idea of criminality which it at first suggests. Similar interpretations we must be prepared to seek throughout the mythologies of the Indo-Germanic races.

It may now be asked from what source is this knowledge derived of the mythology of the ancients? To this we reply from the works of ancient writers, poets, historians,

philosophers, and others to whom the religious belief of their countrymen was a subject of great importance, and whose writings have survived to our times ; in the second place, from the representations of gods and mythological scenes on the immense number of ancient works of art that still exist, whether in the form of statues in marble and bronze, painted vases, engraved gems, or coins. These are the sources of our knowledge, and without becoming more or less familiar with them, it is perhaps impossible to understand fully the spirit of these ancient myths ; and, contrariwise, to be able to appreciate at its real worth the beauty of ancient works, whether in literature or in art, it is necessary to become acquainted with the mythology and the religious spirit which guided their authors ; and if that be not sufficient temptation to follow our descriptions of the various deities and heroes of ancient times, we can still appeal to this, that a great part of our grandest modern poetry and works of art can only be intelligible to those who know the ancient mythology.

Drawing near, as we are now, to the details of our subject, we become anxious to guard against all feelings of impropriety in what we may have occasionally to relate. We would therefore remind the reader of the principle of interpretation which we have endeavoured to explain in the preceding pages. We would also repeat that we have here to do with a system of religious belief which, whatever its apparent or real shortcomings may have been, exercised enormous influence on the education of at least two of the most highly civilized nations of the earth.

THE CREATION OF THE WORLD.

IN thinking of the origin of the world in which they lived, the Greeks for the most part, it would appear, were satisfied with the explanation given by the poet Hesiod, that in the beginning the world was a great shapeless mass or *chaos* out of which was fashioned first the spirit of love, **Eros** (Cupid), and the broad-chested earth, **Gaea**; then **Erebos**, darkness, and **Nyx**, night. From a union of the two latter sprang **Æther**, the clear sky, and **Hemera**, day. The earth, by virtue of the power by which it was fashioned, produced in turn, **Uranos**, the firmament which covered her with its vault of brass, as the poets called it, to describe its appearance of eternal duration, the mountains, and **Pontos**, the unfruitful sea. Thereupon Eros, the oldest and at the same time the youngest of the gods, began to agitate the earth and all things on it, bringing them together, and making pairs of them. First in importance of these pairs was Uranos and Gaea, heaven and earth, who peopled the earth with a host of beings, Titans, Giants, and **Kyklopes**, of far greater physical frame and energy than the races who succeeded them. It is a beautiful idea, that of love making order out of chaos, bringing opposing elements together, and preparing a world to receive mankind.

Another, apparently older and certainly obscure notion, is that expressed by Homer, which ascribes the origin of the world to **Okeanos**, the ocean. How the earth and heavens sprang from him, or whether they were conceived as co-existing with him from the beginning, we are not told. The numerous ancient stories, however, concerning floods, after which new generations of men sprang up, and the fact that the innumerable fertilizing rivers and streams of the earth were believed to come from the ocean as they were seen to return to it, and that all the river gods were accounted the offspring of **Okeanos**, suggest the prevalence of such a form of belief with regard to the origin of the world in times previous to Hesiod. We are told that the ocean encircled the earth with a great stream, and was a region of wonders of all kinds; that **Okeanos** lived there, with his wife **Tethys**; that there were the islands of the blest, the gardens of the gods, the sources of the nectar and ambrosia on which the gods lived. Within this circle of water, the earth lay spread out like a disc with mountains rising from it, and the vault of heaven appearing to rest on its outer edge all round. This outer edge was supposed to be slightly raised, so that the water might not rush in and overflow the land. The space between the surface of the earth and the heavens was seen to be occupied by air and clouds, and above the clouds was supposed to be pure ether in which the sun, moon, and stars moved. The sun rising in the eastern sky in the morning, traversing the celestial arch during the day, and sinking at evening in the west, was thought to be under the guidance of a god in a chariot drawn by four splendid

horses. After sinking into Okeanos, it was supposed that he took ship and sailed during the night round to the east, so as to be ready to begin a new day.

In the region of air, between earth and heaven, moved the higher order of gods, inhabiting a magnificent palace on Mount **Olympos**, in Thessaly, for which reason they were styled the Olympian gods. There were twelve of them, and, though we do not always find this number composed of the same gods, the following may be taken as the most usual: **Zeus** (Jupiter), **Hera** (Juno), **Poseidon** (Neptune), **Demeter** (Ceres), **Apollo**, **Artemis** (Diana), **Hephaestos** (Vulcan), **Pallas Athene** (Minerva), **Ares** (Mars), **Aphrodite** (Venus), **Hermes** (Mercury), **Hestia** (Vesta). It was believed that Olympos stood in the middle of the earth, and on that account, no doubt, was chosen for the convenience of the gods in visiting its various parts, and the mortals in whom they were interested. But as knowledge of geography advanced, it became necessary to give up this notion of a fixed habitation of the gods on a mountain in such proximity to the dwellings of men, and, accordingly, the name 'Olympos' was transferred from the Thessalian mountain to a region above the visible sky, and became an equivalent for 'heaven.' At the greatest conceivable distance from it, that is, as far beneath the surface of the earth as Olympos was above it, was **Tartaros**, a vast vaulted region approached from the earth by means of the river **Styx**, which flowed into it from Okeanos.

The lower order of deities naturally had no place in Olympos, but were restricted to the localities on earth where

they exercised their powers—as for instance, the **Naiads**, or nymphs of fountains, to the neighbourhood of fountains and springs; the **Oreads**, or mountain nymphs, to the mountains and hills; and the **Dryads**, or nymphs of trees, to trees. But with regard to the place of residence of the heroes or semi-divine beings after their translation from earth, there existed a great variety of opinion.



DEITIES OF THE HIGHEST ORDER.

URANOS

IS a personification of the sky as the ancients saw and understood its phenomena, and with him, according to the version of mythology usually accepted by the Greeks, commences the race of gods. Next succeeded **Kronos**, and lastly, **Zeus**. With regard to this triple succession of supreme rulers of the world, we should notice the different and progressive signification of their three names, Uranos signifying the heavens viewed as husband of the earth, and by his warmth and moisture producing life and vegetation everywhere on it; Kronos, his successor, being the god of harvest, who also ripened and matured every form of life; while in the person of Zeus, god of the light of heaven, as his name implies, culminated the organization and perfectly wise and just dispensation of the affairs of the universe. **Uranos**, as we have already observed, was a son of **Gaea** (the earth), whom he afterwards married, the fruit of that union being the **Titans**, the **Hekatoncheires**, and the **Kyklopes**. The first-mentioned were also called **Uranidæ**, after their father, and were six in number, **Koios**, **Krios**, **Hyperion**, **Japētos**, **Okeānos**, and **Kronos**, with six sisters, called **Theia**, **Rhea**, **Themis**, **Mnemosyne**,

Phœbe, and **Tethys**, whom they married, thus forming six pairs of deities. Their names, though not in every case quite intelligible, show that they were personifications of those primary elements and forces to which were traced the creation of nature. The **Hekatoncheires**, or **Centimani**, beings each with a hundred hands, were three in number, **Kottos**, **Gyges** or **Gyes**, and **Briareus**, and represented the frightful crashing of waves and its resemblance to the convulsion of earthquakes. The **Kyklopes** also were three in number, **Brontes** with his thunder, **Steropes** with his lightning, and **Arges** with his stream of light. They were represented as having only one eye, which was placed at the juncture between nose and brow. It was, however, a large, flashing eye, as became beings who were personifications of the storm-cloud, with its flashes of destructive lightning and peals of thunder. From a similarity observed between the phenomena of storms and those of volcanic eruptions, it was usually supposed that the **Kyklopes** lived in the heart of burning mountains—above all, in Mount Etna, in Sicily, where they acted as apprentices of **Hephaestos** (**Vulcan**), assisting him to make thunderbolts for **Zeus**, and in other works.

Conceiving all these superhuman beings as personifications of the most dreadful of the forces and powers in nature, it was necessary to represent them as immense giants. Such indeed was their strength, that **Uranos**, as we learn from the poetic account of the myth, became alarmed for the security of his rule, and threw them into **Tartaros**, where he kept them bound. But **Gaea**, his wife, grieving at the hard

fate of her offspring, provided the youngest son, **Kronos**, with a sickle or curved knife, which she had made of stubborn adamant, and told him how and when to wound his father with it irremediably. The enterprise succeeded, the Titans were set free, married their sisters, and begat a numerous family of divine beings, while others of the same class sprang from the blood of the wound of Uranos as it fell to the ground. Of these were the **Giants**, monsters with legs formed of serpents; the **Melian nymphs**, or nymphs of the oaks from which the shafts used in war were fashioned; and the **Erinys**, or **Furiæ**, as the Romans called them, **Tisiphone**, **Megæra**, and **Alekto**, creatures whose function it was originally to avenge the shedding of a parent's blood. Their form was that of women, with hair of snakes and girdles of vipers. They were a terror to criminals, whom they pursued with unrelenting fury. The whole of these divine beings, however, with the exception of the **Erinys**, who were worshipped at Athens under the name of the "venerable deities," were excluded from the religion of the Greeks, and had a place only in the mythology, while among the Romans they were unknown till later times, and even then were only introduced as poetic fictions, with no hold upon the religious belief of the people. On the other hand, the Romans firmly believed in the existence of the **Larvæ**, whose task it was to permit no rest or peace even to the dead who died unexpiated. Meantime the belief in the existence of such supernatural beings shows how much both the Greeks and Romans dreaded the vengeance of heaven.





Kronos.



Rhea.

In the offspring of Uranos we recognise all the various powers and functions of the sky, presented to the mind as real persons occupied at once in creating and destroying everything that surrounds us. From **Uranos** himself comes the fertility which the earth receives from the sky in the warm productive rain.

K R O N O S ,

(PLATE I.,)

'The ripener, the harvest god,' was, as we have already remarked, a son of **Uranos**. That he continued for a long time to be identified with the Roman deity, **Saturnus**, is a mistake which recent research has set right, and accordingly we shall devote a separate chapter to each. **Uranos**, deposed from the throne of the gods, was succeeded by **Kronos**, who married his own sister **Rhea**, a daughter of **Gaea**, who bore him **Pluto**, **Poseidon** (Neptune), and **Zeus** (Jupiter), **Hestia** (Vesta), **Dēmētēr** (Ceres), and **Hera** (Juno). To prevent the fulfilment of a prophecy which had been communicated to him by his parents, that, like his father, he too would be dethroned by his youngest born, **Kronos** swallowed his first five children apparently as each came into the world. But when the sixth child appeared, **Rhea**, his wife, determined to save it, and succeeded in duping her husband by giving him a stone (perhaps rudely hewn into the figure of an infant) wrapped in swaddling clothes, which he swallowed, believing he had got rid of another danger.

“The scene where Rhea presents the stone carefully wrapped up to her husband as he sits seriously on his throne, is represented in Plate I. The sitting posture and the falling drapery indicate the repose and dignity of a god, while the sickle in his left hand is emblematical of his character of god of ripeness and harvest, and at the same time a memorial of the deed he did upon his father Uranos.”

While the husband was being deceived in this fashion, **Zeus**, the newly born child, was conveyed to the island of Crete, and there concealed in a cave on Mount Ida. The nymphs **Adrastea** and **Ida** tended and nursed him, the goat **Amalthea** supplied him with milk, bees gathered honey for him, and in the meantime, lest his infantile cries should reach the ears of **Kronos**, Rhea's servants, the **Kurêtes**, were appointed to keep up a continual noise and din in the neighbourhood by dancing and clashing their swords and shields.

When **Zeus** had grown to manhood, and **Kronos**, in consequence of an emetic administered by **Gaea** and **Metis** (a daughter of **Okeanos**), had brought up again the five children he had swallowed, a league was formed between the children to drive him from the throne, and set **Zeus** in his place.

This change of government, however, proved distasteful to the **Titans** (sons of **Uranos**), who at once declared war against **Zeus**, and waged it boldly for two years, till at last, through the timely assistance of the **Hekatoncheires**, **Zeus** was enabled to put an end to it, and cast his enemies into Tartaros, there to remain under guard. But **Gaea**, sad

and vexed at the insult offered to her sons, the Uranidæ, incited the giants, who were also her offspring, to rebel against Zeus, whom, heaping mountains on mountains, and rocks on rocks, they threatened to assail in heaven itself. Zeus hurled his thunderbolts upon them in vain, and useless was all the might which the other dwellers in Olympos could bring to bear in their brother's aid, till **Herakles** (Hercules) appeared on their side, and then the rebels were partly slain, and partly hurled into deep chasms, with rocks, and hills reeling after them, and consigning them for ever to a life beneath the surface of the earth. It should here be noted that the natural features of Mount Olympos, in Thessaly, the scene of this war, are of a wild rocky character, such as would suggest a conflict of this kind. More dispirited and annoyed than ever by this result, **Gaea** prepared a new scheme of vengeance against Zeus, in the shape of an attack by **Typhon**, or **Typhōeus**—a horrible monster begotten by **Tartaros**—of irresistible strength, whose snorting was only to be compared with the fury of a storm or a terrific hurricane such as we now call by his name, a typhoon. But Typhon was baffled in his attempt, and Zeus, again victorious, established his right to rule for all time.

A few moments' attentive consideration of this myth will show us that **Kronos** is here simply a personification of the ripening, maturing power in nature which we see in constant operation until harvest-time arrives. The harvest is gathered in, and in time consumed; but meanwhile the growing power of nature has been engaged in a terrible struggle with other opposing forces within the earth, and at

last, through the assistance of the old Titanic elements, has again come to light. Its action and operations have in no case been suppressed by the awful upheavals and convulsions of earthquakes, by storms or floods or other forces in nature. Thus the idea of **Kronos** embraces a whole set of personified elementary powers, some creative, others destructive, but taken all together, forming a perfect whole, a universe, the supreme control and government of which is ultimately in the hands of **Zeus**.

In this way the various phenomena produced by the elements and powers in nature, sometimes appalling in the fierceness of their conflict, and to all appearance counter-acting and destroying the influence of each other, but nevertheless all working together to create a higher order of things, appeared to the Greek mind as a conflict among deities, of whom the older and more powerful physically had to yield to the younger and more highly gifted.

The place where the story of the birth and secret upbringing of **Zeus** was made the most of, was Crete, an island where civilization dawned earlier than elsewhere in Greece, and where was the principal centre of the worship of **Kronos**. Here, however, and in Athens, as well as in several other districts of Greece, it was not as the grim god who devoured his own children that he was worshipped, but rather as the maturer and ripener, the god of the harvest, who sends riches and blessings, prosperity and gladness. So it happened that his festivals in Greece, the **Kronia**, as well as the corresponding **Saturnalia** in Italy, were of that class which imposed no restraint on the mirth and pleasures of

those present. That part of the myth which relates to a war of the gods, under the leadership of **Zeus**, against the **Titans, Giants, and Typhon**, was, in the form in which we have given it, largely made up by the poets, and did not in its entirety form a part of the religion.

SATURNUS,

According to the popular belief of the Romans, made his first appearance in Italy at a time when **Janus** was reigning king of the fertile region that stretches along the banks of the Tiber on either side. Presenting himself to Janus, and being kindly received, he proceeded to instruct the subjects of the latter in agriculture, gardening, and many other arts then quite unknown to them, as, for example, how to train and nurse the vine, and how to tend and cultivate fruit trees. By such means he at length raised the people from a rude and comparatively barbarous condition to one of order and peaceful occupations, in consequence of which he was everywhere held in high esteem, and in course of time was selected by Janus to share with him the government of the kingdom, which thereupon assumed the name of **Saturnia**, 'a land of seed and fruit.' The period of Saturn's government was in later times sung of by poets as a happy time when sorrows and cares of life were unknown, when innocence, freedom, and gladness reigned throughout the land, in such a degree as to deserve the title of the golden age. Greek mythology also has its golden age, said to have occurred during the reign of **Kronos**, and this, perhaps more than any other circum-

stance, led to the identification of Saturnus and Kronos, in spite of the real difference between the two deities. The name of Saturn's wife was **Ops**.

Once a year, in the month of December, the Romans held a festival called **Saturnalia** in his honour. It lasted from five to seven days, and was accompanied by amusements of all kinds. During those days the ordinary distinctions were done away with between master and servant or slave. No assemblies were held to discuss public affairs, and no punishments for crime were inflicted. Servants or slaves went about dressed like their masters, and received from them costly presents. Children received from their parents or relatives, presents of pictures, probably of a gaudy type, purchased in the street where the picture dealers lived.

There was a temple of Saturn in Rome, at the foot of the Capitoline Hill, containing a figure of him with his feet wrapped round with pieces of woollen cloth, which could only be removed during the festival of the Saturnalia. In one hand he held a curved garden-knife, as a sign of his having been the first to teach the people how to trim the vine and olive. In this temple were preserved the state chest and the standards of the army.

RHEA,

(PLATES I. AND II.,)

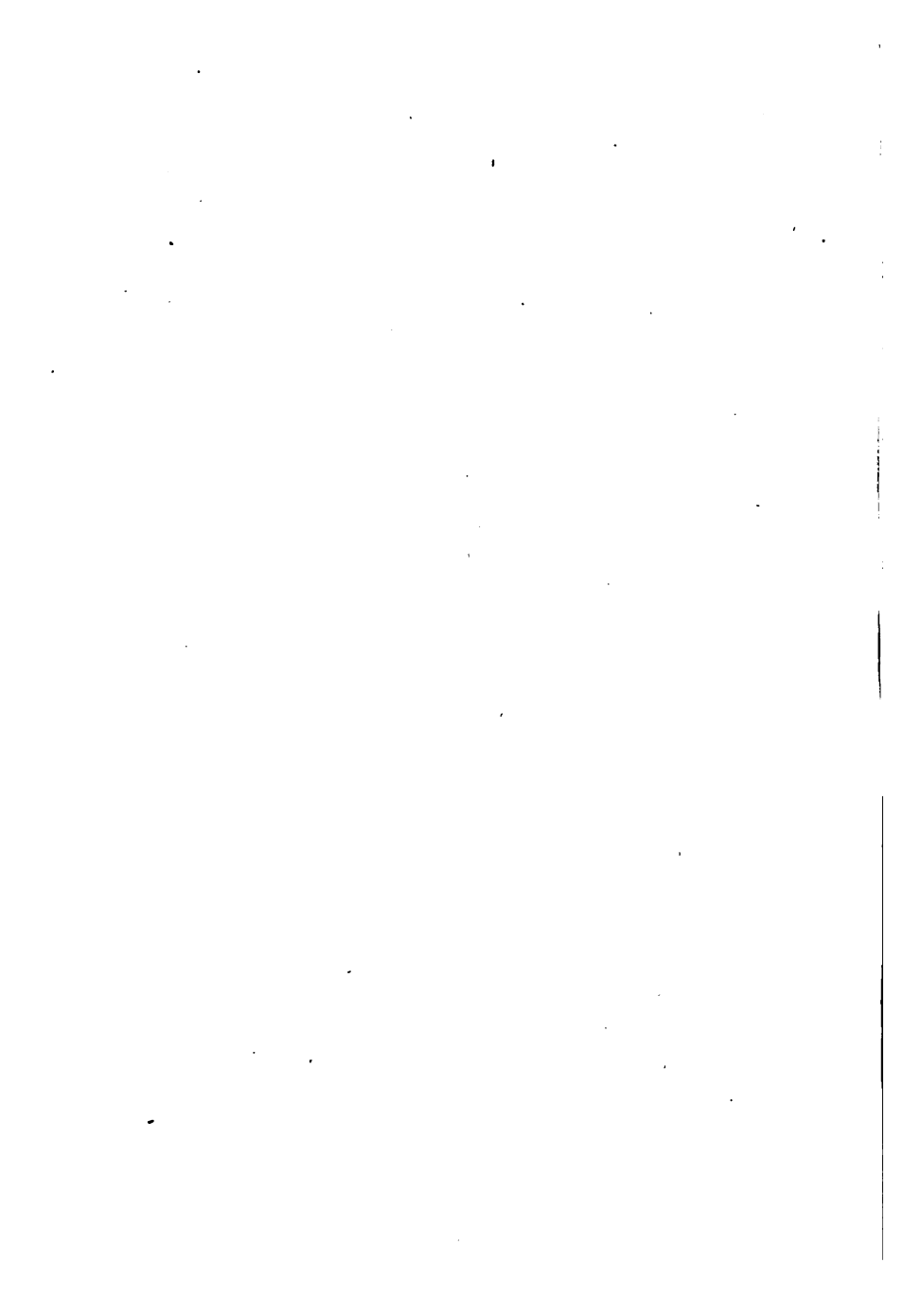
As we have already seen, was the wife of **Kronos**, and mother of **Pluto**, **Poseidon**, and **Zeus**, of **Hestia**, **Demeter**, and **Hera**. Originally she was worshipped as



Rhea.



Zeus, or Jupiter.



quite distinct from the Lydian and Phrygian goddess **Kybēbē** or **Kybēlē** ; but by degrees, as the various points of resemblance in the character of both became more apparent, the two came to be viewed as one deity, and worshipped as such. It is a mistake, however, to identify her with **Ops** ('plenty,' 'comfort,' 'wealth,' as the name implies), the wife of the Roman god **Saturnus**, though it is true that the functions of the two goddesses had much in common, just as those of their respective husbands,—the fundamental idea in both being that of the fertility of the earth. But **Rhea** was besides worshipped in Greece as the 'divine mother' of the hills and mountains, and in this character more than any other presented that likeness to the Oriental **Kybēlē**, which led to the coalescence of the two into the person of one goddess. This goddess **Rhea-Kybēlē** presided over the advance of civilization, was esteemed the founder of cities, and on that account wore on her head a crown in the form of a city wall. In this capacity of a founder of cities she obtained the name of **Mater Turrita**. She is figured wearing a crown of this sort in Plate II.

The records we possess of the Greek goddess **Rhea**, contain many different versions of the story of her birth, and the introduction of her worship. In her proper character of **Rhea**, she is described as a daughter of **Uranos** and **Gaea**, that is, of sky and earth ; while as **Kybēlē** she is said to have been a daughter of a prince of Phrygia, in Asia Minor, named **Mæon**, who, from displeasure because she was not a boy, exposed her soon after her birth on Mount

Kybēlos, where she was suckled by wild beasts, but afterwards found and brought up by herdsmen. The beauty and cleverness of the young goddess or princess won the hearts of all who saw her, and in course of time her father, **Mæon**, acknowledged and took her back to his palace. She had lost her affections, however, on a young Phrygian, named **Attys**, and when this came to the ears of her father he ordered **Attys** to be executed. At this **Kybēlē** was plunged into grief bordering on madness, sought solitude, and lingered affectionately under a certain pine tree into which she believed her lover had been transformed. While living thus apart from men, she is said to have devised a peculiar kind of cymbal and flute from which was produced a wild music, with the accompaniment of which she rushed frantically through the neighbourhood. Her faithful friend and constant attendant in these revels and wanderings among the mountains was **Marsyas**, who brought to greater perfection the music which she was the first to practise. Her other companion in the woods was a lion, the taming of this the most powerful of wild animals having been accepted as a proof of the irresistible power of which she was possessed over the denizens of the mountains and woods. The pine was her favourite tree, though the oak, too, was sacred to her; so also was the violet, the story being that this sweet flower, which proclaims the advent of spring, grew first where the blood of the goddess's lover fell to the ground.

“In the character of **Rhea-Kybēlē** she was represented “holding a sceptre in one hand and a cymbal in the other:

“on her head a mural crown to signify that she was the founder of cities. At times she was figured riding on a lion which she had tamed into obedience to her will. (See Plate I.) Beside her were the moon and a star, to show that her worship was conducted by night. In Plate II. she appears seated on a throne, veiled and wearing a mural crown, draped, and holding a cymbal in her left hand. At other times we find her seated on a throne between two monster lions, or standing in a chariot drawn by them.”

Her priests were called **Galli**, **Korybantes**, or **Kuretes**. Their duty was to see to the public ceremonies connected with her worship, to practise and perform the music proper to her festivals. The peculiarity of her worship was the wild alarm, produced by the clashing of cymbals, the blasts of horns, the shrill notes of the pipes, and the loud voice of song with which her priests and worshippers accompanied their torch-light dances and frenzied races through the woods and over the hills in the darkness of night, maiming and wounding each other at the same time, for the purpose of keeping alive the remembrance of the sorrow which the goddess had suffered for her lover. In later times the Greeks incorporated this secret nocturnal worship of her with that of **Dionysos** (Bacchus) and **Demeter** (Ceres).

Her worship extended throughout Asia Minor, to the island of Crete, and to the mountainous district of Arcadia, in Greece proper, where **Zeus** was believed to have been born, and the creation of mankind to have taken place. But the real centre of it was in the district round Pessinus, in Phrygia, where, in a cave on the mountain side, was the

oldest of all the sanctuaries dedicated to this goddess, and called after her **Kybēla**. Her first temple at Pessinus, it was said, had been built by King Midas. It was maintained and enriched by successive rulers of Phrygia down to the latest times. Next to it in fame were the temples in her honour at Sardis, Magnesia, Smyrna, Ephesos, Lampsakos, and Kyzikos. Even in Athens there was a temple to her, containing a statue of the goddess by the renowned sculptor, Pheidias.

In Italy a festival called **Megalesia**, at which only unmarried women could take part, was instituted in her honour, to commemorate the expulsion of Hannibal and the Carthaginian army, an event which was ascribed to her influence.

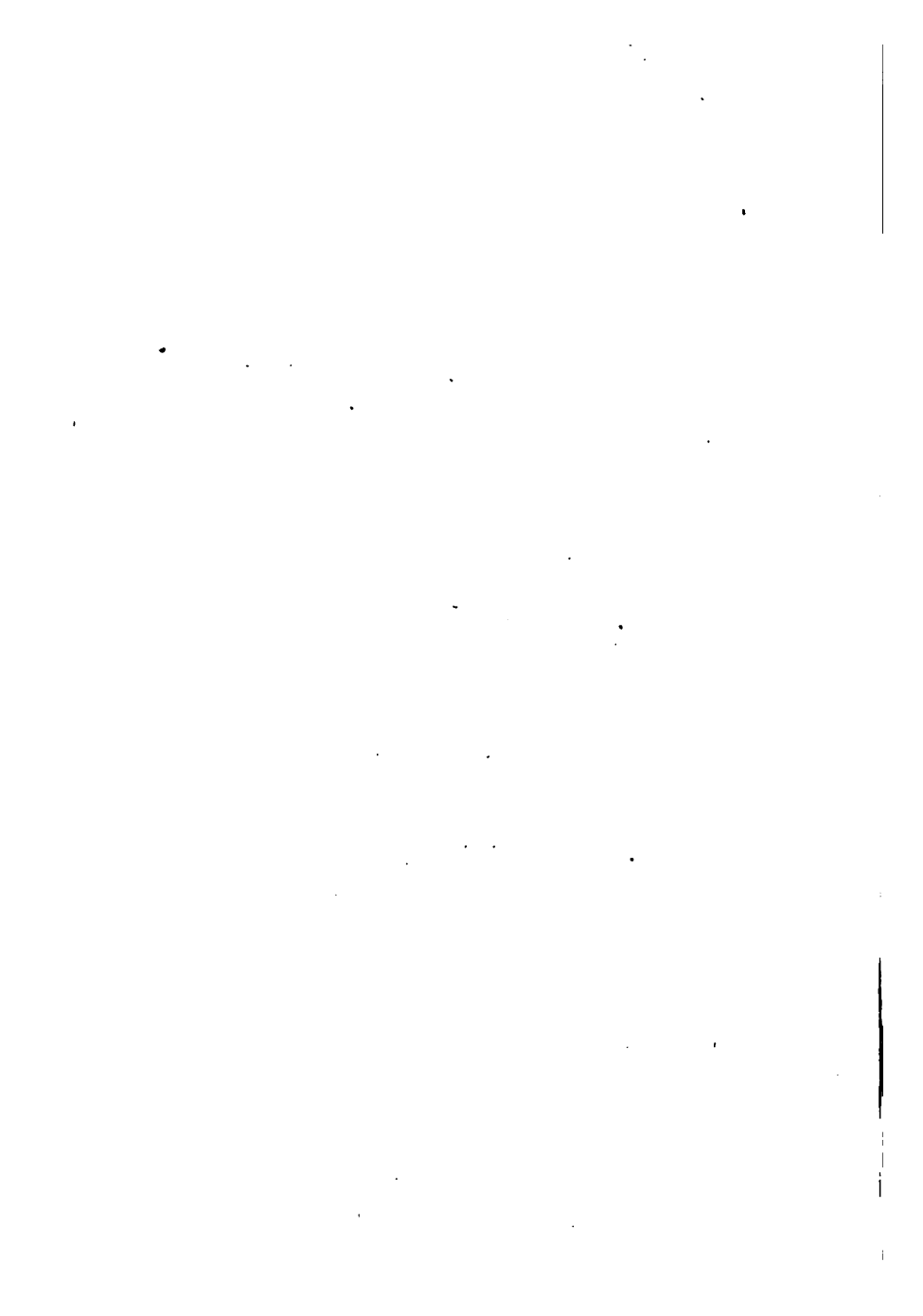
ZEUS, OR JUPITER.

(PLATES II. AND III.)

The usual name of the highest god among the Greeks was **Zeus**, which, as we have already observed, means 'light of day' or 'light of the world.' He was, however, also styled by many other names, sometimes to indicate a particular locality of worship, as **Dodonæos**, god of Dodona, in Epiros, or **Anchesmios**, god of the mountain Anchesmos; in Attica; sometimes, and that more frequently, to mark a particular trait of his character. Of the latter class of titles the best known and most frequently employed in the Homeric poems (*Iliad* and *Odyssey*) are the following: 'cloud-gatherer,' 'god of the murky cloud,' 'thunderer,' 'mighty thunderer,' 'supreme ruler,' 'father of gods and



Zeus, or Jupiter.



men.' Another title often applied to him as a special honour is **Kronion** or **Kronides**, that is, 'son and heir of **Kronos**;' for he was a son of **Kronos** and **Rhea**. Preserved by his mother's timely care, and placed in security on Mount **Ida**, in **Crète**, he was there nursed and brought up by **Nymphs**, as we have already said.

Under the careful attentions of his nurses, and fed from the milk of **Amalthea** the goat, which he afterwards gratefully raised to be a star, he grew quickly, developing the rarest powers of intelligence and wisdom. While yet a youth he drove, with the assistance of his brothers and sisters, his father **Kronos** from the throne, overpowered the **Titans** and **Giants**, and thereby established his right to rule for ever. Proceeding next to share the government of the world with his brothers as it should fall out by casting lots, he obtained for himself **Olympos**, or heaven, along with a supremacy over all things that existed. To his brother **Poseidon** fell the management of the sea, and to **Hades** that of the underworld. The earth remained common to the three, although here also the other two admitted the superior authority of **Zeus**, who, as ancient myths say, ruled in all the three provinces of the world, heaven, earth, and underworld. He gave good or ill, even suffering and chastisement, as it pleased him. Yet he only knew what was best, and all that he did was meant to be so. Therefore was he always invoked as a saviour in distress. At the same time, he would not change the order of the universe, which indeed it was his duty to protect, and therefore he was unable to alter fate.

The first period of the government of **Zeus** was called the

Silver Age on earth. Men were rich then as in the **Golden Age**, and lived in plenty; but still they wanted the innocence and contentment which were the true sources of human happiness in the former age, and, accordingly while living in luxury and delicacy, they became overbearing in their manners to the highest degree, were never satisfied, and forgot the gods, to whom, in their confidence of prosperity and comfort, they denied the reverence they owed. To punish them, and as a warning against such habits, Zeus swept them away, and concealed them under the earth, where they continued to live as dæmons or spirits, not so powerful as the spirits of the men of the Golden Age, but yet respected by those who came after them.

Then followed the **Bronze Age**, a period of constant quarrelling and deeds of violence. Instead of cultivated lands and a life of peaceful occupations and orderly habits, there came a day when everywhere might was right; and men, big and powerful as they were, became physically worn out, and sank into the lower world without leaving a trace of their having existed, and without a claim to a future spiritual life.

Finally came the **Iron Age**, in which enfeebled mankind had to toil for bread with their hands, and, bent on gain, did their best to overreach each other. **Dike** or **Astræa**, the goddess of justice and good faith, modesty and truth, turned her back on such scenes, and retired to Olympos, while Zeus determined to destroy the human race by a great flood. The whole of Greece lay under water, and none but **Deukalion** and his wife **Pyrrha** were saved. Leaving the summit of **Parnassos**, where they had escaped

the flood, they were commanded by the gods to become the founders of a new race of men, that is the present race. To this end, it is said, they cast around them as they advanced stones which presently assumed the forms of men, who, when the great flood had quite disappeared, commenced to cultivate the land again, and spread themselves in all directions; but being little better than the race that had been destroyed, they, too, often drew down the displeasure of Zeus, and suffered at his hands.

The first wife of Zeus was **Metis** (cleverness) an Okeanide, or daughter of **Okeanos**. But as **Fate**, a dark and omnipotent divine being, had predicted that Metis would bear Zeus a son who would surpass his father in power, he followed in a manner the example of his father, Kronos, and swallowed **Metis** before she was delivered of her child, and then from his own head gave birth to the goddess of wisdom, Pallas-Athene (Minerva). Next he married, but only for a short time, **Themis** (justice), and became the father of **Astræa** and the **Horæ**. But his chief love was always for Hera (Juno), his own sister, with her many charms. After withstanding his entreaties for a long time, she at last gave way, and the two were married amid great rejoicing, not on the part of the gods of heaven alone, for those other deities also to whom the management of the earth had been in various departments delegated, had been invited, and went gladly to the splendid marriage feast. The nymph **Chelone**, who had dared to ridicule this union of Zeus and Hera, was punished for her offence by **Hermes** (Mercury), who cast her and her house into a neighbouring river, transforming

her into a tortoise, which for this reason carries its own house on its back. **Hera** (Juno) became the mother of **Hebe**, **Ares** (Mars), and **Hephæstos** (Vulcan). Zeus did not, however, remain constant and true to the marriage with his sister, but secretly indulged a passion for other goddesses, and often, under the disguise of various forms and shapes, approached even the daughters of men. Hera gave way to indignation when she found out such doings. From secret intercourse of this kind **Dēmētēr** (Ceres) bore him **Persephone** (Proserpina); **Leto** (Latona) became the mother of **Apollo** and **Artemis** (Diana); **Dione**, the mother of **Aphrodite** (Venus); **Mnemosyne**, of the Muses; **Eurynōme**, of the **Charites** (Graces); **Semēle**, of **Dionysos** (Bacchus); **Maia**, of **Hermes** (Mercury); **Alkmēne**, of **Herakles** (Hercules); several of the demi-gods, of whom we shall afterwards speak, being sons of Zeus by other and different mothers.

These numerous love passages of Zeus (and other gods as well), related by ancient poets, appear to us, as it is known they appeared to the right-thinking men amongst the ancients themselves, unbecoming of the great ruler of the universe. The wonder is, how such stories came into existence; unless indeed this be accepted as a satisfactory explanation of their origin, that they are simply the different versions of one great myth of the marriage of Zeus, peculiar in early times to the different districts of Greece, each version representing him as having but one wife, and being constant to her. Her name and the stories connected with their married life would be more or less different in each case. In after-times, when the various tribes

of the Greeks became united into one people, and the various myths that had sprung up independently concerning Zeus came, through the influence of poets and by other means, to be known to the whole nation, we may imagine that the only way that presented itself of uniting them all into one consistent narrative was by degrading all the wives except Hera, to the position of temporary acquaintances. It is, however, unfortunate that we cannot now trace every one of his acquaintances of this sort back to a primitive position of sufficiently great local importance. At the same time, enough is known to justify such a principle of interpretation, not only with regard to the apparent improprieties of this kind in the conduct of Zeus, but also of the other deities wherever they occur. Properly Zeus could have but one wife, such being the limit of marriage among the Greeks.

As the Greeks considered Zeus, so the Romans considered **Jupiter**, to be the highest being in the universe, father of gods and men, the ruler and preserver of the world, possessed of the greatest power, endued with wisdom, and, in his dominion over the human race, partial to justice, and with no limit to his goodness and love. Zeus orders the alternation of day and night, the seasons succeed at his command, the winds obey him, now he gathers now scatters the clouds, and bids the gentle rain fall to fertilize the fields and meadows. He watches over the administration of law and justice in the state, lends majesty to kings, and protects them in the exercise of their sovereignty. He observes attentively the general intercourse and dealings of men, everywhere demanding and rewarding uprightness,

truth, faithfulness, and kindness; everywhere punishing wrong, falseness, faithlessness, and cruelty. But besides being the almighty sovereign who appears in the thunder-storm, he was also looked up to as the eternal father of men, and in this capacity was believed to be kindly at the call of the poorest and most forsaken of men. The homeless beggar looked to him as a merciful guardian who punished the heartless, and delighted to reward pity and sympathy. To illustrate his rule on earth, we would here give two stories of a mythical character.

Philemon and Baukis, an aged couple of the poorer class, were living peacefully and full of piety towards the gods in their cottage in Phrygia, when Zeus, who often visited the earth, disguised, to inquire into the behaviour of men, paid a visit, in passing through Phrygia on such a journey, to these poor old people, and was received by them very kindly as a weary traveller, which he pretended to be. Bidding him welcome to the house, they set about preparing for their guest, who was accompanied by Hermes, as excellent a meal as they could afford, and for this purpose were about to kill the only goose they had left, when Zeus interfered; for he was touched by their kindness and genuine piety, and that all the more because he had observed among the other inhabitants of the district nothing but cruelty of disposition and a habit of reproaching and despising the gods. To punish this conduct, he determined to visit the country with a destroying flood, but to save from it Philemon and Baukis, the good aged couple, and to reward them in a striking manner. To this end he revealed him-

self to them before opening the gates of the great flood, transformed their poor cottage on the hill into a splendid temple, installed the aged pair as his priest and priestess, and granted their prayer that they might both die together. When after many years death overtook them, they were changed into two trees that grew side by side in the neighbourhood, an oak and a linden.

The other story is that of **Lykæon**, an Arcadian prince, who had fifty sons, so fierce and cruel in their disposition that the country round became quite unsafe, every one falling into their hands being murdered. Zeus visited them once unawares, and they made an attempt even on his life. When he declared himself a god, they were incredulous, and demanded a proof of his divinity. For this purpose Lykaon, having killed secretly an innocent child without a word as to the abominable test he had prepared, set it before Zeus to eat. But the god perceived the whole affair at once, and to punish Lykaon and his sons for their bloodthirstiness, cruelty, and impiety, transformed them into hungry wolves, and caused their palace to sink in flames.

While in such adventures the highest god of the Greeks appears on the whole in a character worthy of admiration, there are many other narratives which represent him as labouring under human weaknesses and errors. These, however, for the greater part, like the traits of inconstancy in marriage, of which we have spoken above, are only apparent, some of them being, it is true, actual shortcomings and sins according to our ideas of morality, though otherwise viewed in the early days of a civilization different in

many respects from ours. But though not always appearing in the perfectly spotless character of a divine being, especially in the pages of the poets, Zeus was nevertheless to the Greeks everywhere the highest god. To him were ascribed the attributes of supreme power and might, which were yielded to no other god. It was he who thundered in the clouds, who shot with an all-powerful hand the lightning from above. He knew the future as he knew the present, and at Dodona, in Epiros, revealed his will towards men, and the incidents of their future life in the rustling of the branches of a holy oak. He gave oracles also in the sacred grotto of Mount Ida, in Crète. Everywhere in Greece the greatest zeal was devoted to his worship, and splendid temples were erected in his honour. Of these none was so splendid or so highly praised as that which stood on the sacred plain of Olympia, in Elis, and contained a statue of him of gold and ivory, the work of **Pheidias**, the most renowned of ancient sculptors. It was forty feet in height, and for its beauty and grandeur was reckoned one of the **seven wonders*** of the ancient world. In Athens also

* The seven wonders of the ancient world were, (1) The Pyramids of Egypt; (2) The Walls of Babylon; (3) The Hanging Gardens of Babylon; (4) The Temple of Diana at Ephesus; (5) The Statue of Zeus at Olympia; (6) The Mausoleum at Halikarnassus; (7) The Colossus at Rhodes; all monuments of art of extraordinary beauty or stupendous dimensions. In statues of gold and ivory, such as that of Zeus at Olympia, and many others, the face and nude parts of the body were made of ivory, while the hair and drapery were reproduced in gold, richly worked in parts with enamel. We obtain an idea of the expense of such splendid statues from the statement that a single lock of the hair of Zeus at Olympia cost about £250 of our money.

and in Agrigentum were temples to him, celebrated for their beauty and immense proportions, not to mention many others of greater or less repute in other towns and districts where he was specially honoured.

In the month of July (Hekatombaeon) of every fifth year, that is, after the lapse of four clear years, a festival was held at Olympia in honour of **Zeus**, called the **Olympian Games**, the greatest, most joyous, and most famous of the four national festivals of the Greeks. It lasted five days, commencing with sacrifice, after which came foot races, contests in leaping, throwing the disk (a circular plate of metal or stone weighing about 8 lb.), boxing, horse racing, chariot racing with two or with four horses, and lastly a competition of musicians and poets. As some would have it, these games had been established by Zeus himself, in memory of his victory over the Titans, and even the gods in early times are said to have taken part in the contests. Others said that the festival had been founded in honour of Zeus by **Pelops**, a son of Tantalos, king of Lydia, from whom the southern part of Greece derived its name, **Peloponnesos**.

The usual method of reckoning time was by the interval between these festivals at Olympia, one **Olympiad** being equal to four years. The first festival from which the reckoning started, as ours does from the birth of Christ, occurred in the year 776 B.C.

While the Greeks zealously worshipped Zeus, the Romans were equally devout towards Jupiter. In Rome alone were several temples in his honour, of which the most costly and

beautiful was that erected on the Capitol,* from which the title **Capitoline Jupiter** (or *optimus maximus*), a favourite one among the Romans, was derived. Generally his titles had reference to the various powers and functions ascribed to him by popular faith, or to certain districts and towns where he was most highly honoured, as for example, **Stator**, **Hospitalis**, **Nuptialis**, **Abretānus** (from *Abretana* in *Mysia*).

In honour of Jupiter were held the so-called **Roman** or great games, extending over several days, and accompanied by public banquets. On the Capitol stood a colossal figure of him, made from the fine bronze armour taken in booty from the sacred legion of the Samnites, a people of lower Italy, subjugated by the Romans.

As to sacrifice, **Zeus** delighted most in bulls; a sacrifice of a hundred of these animals, such as was offered to him on the occasion of special rejoicing, being called a hecatomb. The oak and the olive, of all the trees of the earth, and the eagle, of all the birds of the air, were most sacred to him. We still call the eagle the king of birds, and confess that it was a fitting attribute of the king of gods.

“**Zeus**, or **Jupiter**, is represented (Plate II.) as of a

* The Capitoline temple of Jupiter was divided into three parts, one for **Jupiter**, one for **Juno**, and one for **Minerva**. That of Jupiter was 200 ft. long by 185 broad. His statue within it was made of ivory and gold, and though perishing several times along with the temple in fire, was always restored in the same precious material. In adorning this temple the Romans spared no expense. It was there that the consuls, upon entering office, and the commanders before taking the field, offered sacrifice.





Hera, or Juno.

“powerful form, with majesty and seriousness in his attitude and aspect, with lofty brow, and broad open breast ; sometimes, though rarely, his face is youthful, mild, and beardless ; but mostly (as in Plate III.) thick locks spring from his brow ; his beard is large ; in one hand he holds a sceptre, in the other a thunderbolt, the attribute of his power ; he is seated on a throne, with drapery falling away from his body, and thrown across his thighs, to indicate repose, and beside him, as symbol of his kingship among gods, an eagle, the king of birds.”

He is also at times represented seated, with thunderbolt in his hand, surrounded by the moon, earth, sea, and zodiac signs ; or standing in a chariot, as when in combat with the giants. As god of Dodona, he wears a wreath of oak leaves, and as Olympic god, a wreath of the sacred olive of Olympia.

HERA, OR JUNO,

(PLATES IV. AND V.,)

As we have already seen, was a daughter of **Kronos** and **Rhea**, and therefore a sister of her wedded husband, **Zeus**. She was a divine personification of what may be called the female power of the heavens, that is, the atmosphere, with its fickle and yet fertilizing properties, while **Zeus** represented those properties of the heavens that appeared to be of a male order. To their marriage was traced all the blessings of nature, and when they met, as on Mount Ida in a golden cloud, sweet fragrant flowers sprang up around them.

A tree with golden apples grew up at their marriage feast, and streams of ambrosia flowed past their couch in the happy island of the west. That marriage ceremony took place, it was believed, in spring, and to keep up a recollection of it an annual festival was held at that season in her honour. Viewed as the rightful spouse of **Zeus**, she came to be the protectress of all conjugal rights, being, with respect to that function, styled **Gamelia**, **Zygia**, and **Teleia** by the Greeks, and **Juga**, **Pronuba**, and **Adulta** by the Romans.*

As a queen and a wife who had never been guilty of unfaithfulness, she stood greatly on her dignity among the gods, and insisted sternly on modesty and constancy in marriage. Her character was lofty and proud, cold, and not free from bitterness. The poets, and most of all Homer in the Iliad, described her as frequently jealous, angry, and quarrelsome, which is not surprising when we read of the conduct of her husband, as well as other gods and men, in disregarding the laws which it was her duty to maintain in unsullied purity. All trespassers against her moral law were punished with severity, but, naturally, none so much as those who had been objects of her husband's affection.

For instance, by her commands **Leto** was pursued restlessly by a serpent; **Io**, the daughter of **Inachos**, was transformed into a cow; **Iynx**, a daughter of **Pan**, into a bird; and **Galanthis**, a friend of Alkmene, into a weasel;

* There were special deities for the protection of married life, called **Adultus** and **Adulta** by the Romans, and **Teleios** and **Teleia** by the Greeks.

while Zeus' offspring in other quarters, particularly **Herakles**, the son of **Alkmene**, were pursued vindictively by her. Zeus, on the other hand, when vexed at his wife's behaviour in such matters, treated her in a sufficiently unfriendly manner, being sometimes quite cruel, as when he hung her out of Olympos with two great weights (which signify the earth and sea) attached to her feet, and her arms bound with golden fetters, or when he actually beat her.

The origin of the belief in these domestic quarrels is to be found in the sudden and violent storms which in certain seasons break the peacefulness of a sky like that of Greece, and seem very fittingly described as wrangling scenes between the divine pair whose function it was to control the heavens. In contrast with these temporary storms or quarrels were the periods of peace, during which **Zeus** bestowed upon his wife all due respect, tender affection, and high distinction. The other deities who came to his palace for council or to a banquet, always approached her as became the wife of the house and queen of heaven.

While the strictness of her moral principles caused her to be jealous and cruel, her queenly pride and sense of dignity in being at once sister and wife of the supreme god, made her overbearing, vain, and even unjust in her actions at times. Among other instances of this may be mentioned her treatment of **Sida**, whom she cast into Tartaros for presuming to call herself more beautiful. Of all who suffered from her indignation, however, the chief victims were the people of Troy at the time that the Greeks made war upon them, both **Hera** and **Athene** (Minerva) taking the

part of the Greeks, and exhausting their resources of power and contrivance to assist them, merely because **Paris**, a Trojan prince, had wounded their vanity by awarding the prize of beauty to **Aphrodite** (Venus), of which more hereafter.

The worship of **Hera**, though for the most part restricted to women, was very widespread, and enjoyed high favour in Greece, the principal and apparently the oldest centre of it being Argos, with its magnificent temple and statue of the goddess by Polykleitos, which rivalled in beauty the **Zeus** at Olympia by Pheidias. Next to that came Samos, an island of the **Ægean**, near the west coast of Asia Minor, also boasting a splendid temple to her, erected by Polykrates. Her companions were the **Charites** (Graces) and the **Horæ** (Seasons); her constant attendant was **Iris**, goddess of the rainbow. The peacock in its pride and gorgeous array, the cuckoo as herald of the spring, and in Italy the goose, were sacred to her. In the spring-time occurred her principal festivals, at which the ceremony consisted of an imitation of a wedding, a figure of the goddess being decked out in bridal attire, and placed on a couch of willow branches, while wreaths and garlands of flowers were scattered about because she loved them.

In Rome the great festival in her honour was called **Junonia**. Another, called **Matronalia**, and restricted to women, was held on the 1st of March, the women going to sacrifice with their girdles loose, receiving presents from their friends, husbands, or lovers, and in turn making presents to their servants.

The attributes of **Hera** are a royal diadem and sceptre, to mark her as the wife of the king of gods ; or a veil spangled with stars, to indicate the queen of heaven. She was represented in works of art as a majestic, beautiful woman, with more of seriousness and pride than of gentleness in her features ; her eyes large and open, with a look of command and stateliness. (See Plate IV.) She wears a chiton or tunic girt under her breast, or "as in the figure given in Plate V., " from a beautiful statue of her, wearing a royal diadem, " her robe girt at her waist, her right arm free, and resting " on a sceptre, her left hand holding a *patera* or plate."

She was frequently represented seated on a throne with a sceptre in one hand and a pomegranate in the other ; sometimes in a car drawn by two peacocks ; at other times with a peacock by her side, or a cuckoo perched on her sceptre. A singular festival was held in her honour every fifth year at Olympia, in Elis, the ceremony consisting of a presentation of a splendidly embroidered mantle (*peplos*) to the goddess, and races in which only girls and unmarried women took part, running with their hair streaming down, and wearing short dresses, the judges on the occasion being sixteen married women. Her usual sacrifices were lambs and young white cows.

In Rome she was also styled **Lucina**, because she was believed to attend helpfully at the birth of children. To her honour in this capacity several temples were erected ; the first day of every month and the whole of June were held sacred. The spirits that guarded over women in early times were called **Junones**.

POSEIDON, OR NEPTUNE,

(PLATE V.,)

Called also **Posidāon**, **Poseidāon*** by the Greeks, and **Neptunus** by the Romans, was a brother of **Zeus**, and son of **Kronos** and **Rhea**. In consequence of services to his brother in the war against the Titans and Giants, he obtained a share in the government of the world, the sea falling to him by lot. With this he received command of the winds, and power to stir earthquakes, his usual title in Homer being 'Earth-convulser.' Zeus and Hera, we have seen, represented the phenomena of the heavens and earth, and were conceived as divine persons possessed of a character, and performing actions, such as were suggested by those phenomena. In the same way Poseidon, who controlled and represented the element of water, was conceived as a god in whose character and actions were reflected the phenomena of that element. Above all, he was possessed of extraordinary physical strength.

All the moisture and water on the earth was under his control, but more especially the sea, which hurls its stormy roaring waves upon the rocks of the shore till they tremble as during an earthquake. The moisture that rises from the sea, collects itself and forms the clouds, does so at his bidding. Earthquakes tear mountains asunder, well-watered

* In the Doric dialect *Potidan* and *Poteidan*, the root of the word being the same as in *Potamos*, a river.



Hera, or Juno.



Poseidon, or Neptune.

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valleys intervene, fountains well up, and all this is done, according to the popular faith, by a stroke from his trident. The clouds drop their moisture again upon the earth, and a growth follows of the fruits of the field (for Ceres), of the vine (for **Dionysos** or Bacchus), fountains and springs flow (for the Nymphs), and rivers and lakes take shape.

It is a wide province over which the sway of this god extends, and it brings him into friendly contact with **Dēmētēr** (Ceres), with **Dionysos**, and the **Nymphs**. His divine activity affects the lives of men on sea and land, on hills and in valleys. To Zeus he had rendered valuable service in the war against the **Titans** and Giants, himself hurling the monster **Polybotes** into the sea, and covering him with a promontory of the island of Kos. But a disagreement arose after that between the two brothers, and Zeus caused him to be suspended for the period of a year from the control of the sea and winds which had been entrusted to him, and further, during this time, to serve, along with **Apollo**, **Laomedon**, the king of Troy, and to help to build the great walls of that city. So some writers say, but others affirm that the building of the walls was voluntary on the part of both gods, and was done to test the character of Laomedon, who afterwards behaved badly, refusing to give Poseidon the reward agreed upon. Angry at this, Poseidon destroyed the land by a flood, and sent a sea monster, to which Laomedon was compelled to offer his daughter as a sacrifice in order to appease the wrath of the god. But **Herakles** set the maiden free, and slew the monster. Poseidon, thus unappeased, remained indignant

at the Trojans, and in later times, when they were at war with the Greeks, took the part of the latter, and would have done much injury to Troy, had not Zeus interfered with his plans. At the command of Zeus he withdrew, but very unwillingly, from active assistance to the Greeks, and so practically acknowledged the superior authority of his brother.

There are many stories concerning Poseidon's disputes with other gods about the possession of different districts of Greece, in most of which the god of the sea fared worse. This was particularly the case in the most famous of these disputes, that for the sovereignty of the soil of Attica, which, according to the unanimous verdict of the gods, was to fall to the deity who should perform the greatest wonder, and bestow the most useful gift on that land. With a stroke of his trident **Poseidon** caused a brackish spring to well up on the top of the citadel (Acropolis), a rock 400 feet high, and previously altogether without water. But **Athene**, in her turn, caused the first olive tree to grow from the same bare rocks, and since that was deemed the greatest benefit that could be conferred, obtained the sovereignty of the land, which Poseidon thereupon spitefully caused a flood to overflow.

In the neighbourhood of Lerna, in the parched district of Argos, he struck the earth with his trident, and three springs welled up, all for love of **Amymone**, the daughter of King **Danaos**, by whom she had been sent to fetch water. Unable to find a spring anywhere, her distress was observed by Poseidon. According to the myth, this particular scarcity of water in Argos had been produced by Poseidon

when in a fit of anger, because, in a dispute between him and Hera for the sovereignty of that district, **Inachos** had awarded it to the goddess.

Poseidon's proper wife, as the Greeks believed, was **Amphitrite**, a daughter of **Okeanos** and **Tethys**. He had, however, some temporary acquaintances who bore him several sons well known in mythology. For instance, **Gæa** bore him the giant **Antæos**, whom **Herakles** overpowered; **Melanippe** became the mother of **Æolos** and **Bœotos**; **Tyro** gave birth to **Pelias**, who sent out the **Argonauts**, and **Neleus**, the father of **Nestor**; **Thoösa** bore him **Polyphemos**, and **Alope**, **Hippothöon**. He was also the father of that winged and wonderful horse, **Arion**, famous for its speed, the mother being, according to a native legend in Arcadia, **Demeter**. In Bœotia however, the mother of Arion was said to have been one of the **Erinys** to whom the god appeared in the form of a horse. With **Medusa** he became the father of the winged horse **Pegasos**, which was watered at springs by nymphs, and appeared to poets as the symbol of poetic inspiration. Lastly, the ram with the golden fleece of Argonaut fame, sprang from him, and **Theophäne**, who had been changed into a lamb. In all these beings we recognise the religious belief of the Greeks in regard to the manifold and rapid influence of the element of **Poseidon**, that is, of moisture in Nature. Poseidon, it was thought, lived in a brilliant dazzling palace in the depth of the ocean, and from thence directed his control of the sea, islands, coasts, inland regions, and even hills.

“He traversed the sea with a swift yoke of sea-horses or hippocamps (fabulous creatures, the fore part being that of a horse, the hind part that of a fish), as in Plate V., and was armed with a trident as a symbol of his power to strike.”

With regard to his passage over the sea, Homer sings in the *Iliad* :—

“He yokes to the chariot his swift steeds with feet of brass and manes of gold, and himself clad in gold drives over the waves. The beasts of the sea sport round him, leaving their lurking places, for they know him to be their lord. The sea rejoices and makes way for him. His horses speed lightly, and never a drop touches the brazen axle.”

Poseidon was represented as a bearded man of a ripe age, with an austere countenance to mark him as a ruler of the sea or as convulser of the earth, holding a trident, a weapon such as the fishermen of early times employed to harpoon fish. With this trident he fought against the Giants, stirred the storms of the sea, opened up springs in parched districts, and shivered the rocks of the earth. **Amphitrite**, his wife, was represented wearing a veil flowing from her head, and seated behind him in a chariot made of a shell, or sometimes riding on a dolphin. **Nereïds**, **Tritons**, and **Dolphins** accompanied the pair when it was intended to indicate the sea as at rest, while the symbols of the stormy wild billows were amphibious monsters of dreadful appearance and size.

Though worshipped generally throughout Greece, it was in the sea-port towns that the most remarkable zeal was dis-

played to obtain his favour. Temples in his honour, sanctuaries and public rejoicings, were to be met with in Thessaly, Bœotia, in the Peloponnesos, as in Arcadia, at Ægæ, and Helike, on the coast of Achæa; at Pylos in Messenia, at Elis; in the island of Samos, at Corinth, Nauplia, Trœzene, in the island of Kalauria, in Eubœa, Skyros, and Tenos, at Mykale on the Ionian coast of Asia Minor, on the promontory of Tænarum, at Athens, and on the Isthmus, that belt of land at Corinth which connects Peloponnesos with the rest of Greece. In Thessaly he was worshipped because with a stroke of his trident he had broken through the high mountains which formerly shut in the whole country, and caused it to be very frequently flooded with water. By that stroke he formed the pleasant vale of **Tempē**, through which the water collecting from the hills might flow away. Bœotia, on the contrary, was well watered, its pasture and agriculture being sources of great wealth. So it happened that his worship there, as in Arcadia, with its mountainous land, deep gorges, streams, and valleys, highly favourable to agriculture and the rearing of cattle, especially horses, was associated with his love for Dēmētēr, the goddess of tilled land. In the island of Tenos an annual festival was held in his honour, at which he was worshipped in the character of a physician. People crowded to the festival from neighbouring islands, and spent the time in banquets, sacrifice, and common council. But chief of all the gatherings in his honour was that held on the Isthmus of Corinth in the autumn, twice in each Olympiad, a festival which had been established by **Theseus**, and in reputation stood next to the Olympian games, like them also serving the

purpose of maintaining among the Greeks of distant regions the consciousness of their common origin. The name **Isthmian** was derived from the locality where the games were held. The Corinthians had the right of arranging and managing them, the Athenians having also certain privileges. It was in his double capacity of ruler of the sea and as the first to train and employ horses, that the honours of this festival were paid to him. His temple, with other sanctuaries, stood in a pine grove, a wreath from which was the prize awarded to the victors. The prize was originally a wreath of parsley. In this sacred pine grove was to be seen the **Argo**, the ship of the **Argonauts**, dedicated to **Poseidon** as a memorial of the earliest enterprise at sea; and there also stood the colossal bronze statue of the god, which the Greeks raised to commemorate the splendid naval victory gained over the Persians at Salamis. Horses and bulls were sacrificed to him, the method of performing the sacrifice being to throw them into the sea. It was the practice of fortunate survivors of shipwreck to hang up some memento of their safety in one of his temples.

Among the Romans he was called **Neptunus**, which means "Prince of the Waters." In early times, it is true, the Romans, living mostly as herdsmen and farmers, had little connection with the sea. They held, notwithstanding, a festival in his honour at his temple on the **Campus Martius**, which consisted in enjoying themselves in booths, feasting, and holding games. In later times, when, in consequence of the wars with Carthage, the Romans also had to take to sea, each commander before setting sail presented a sacrifice

to Neptune, casting it into the sea. His wife was called **Salacia**, "goddess of the sea stream," and became, by him, the mother of **Triton**, whom the Greeks called a son of **Amphitrite**.

In this account of Poseidon (Neptune), we recognise him as the divine representative of the element of water, whether as the broad navigable sea, or as the cloud which gives fertility to the earth, growth to the grain and vine, or as the fountain which refreshes horses, cattle, and man. A suitable symbol of his power, therefore, was the horse, admirably adapted as it is both for labour and battle, while its swift springing movement compares finely with the advance of a foaming wave of the sea. The contest of this god with **Briareus** and the Titans we may look on as a mythological picture of a frightful war among the elements of nature, such as in reality is frequently to be seen, now struggling with each other, and now sunk at rest. It was this movement of the element of water that the piety of the Greeks represented in the person of the deity, Poseidon, observing a power at work which could only be that of a god, in the boisterous motion of the sea, on the one hand, and in the fertilizing moisture which rises from it on the other.

AMPHITRITE,

A daughter of **Okeanos** and **Tethys**, according to one report, and of **Nereus** and **Doris**, according to another, was the wife of **Poseidon** (Neptune), and bore him **Triton** and **Rhodē**, from whom the island of Rhodes took its

name. It is said that Poseidon carried her off from Naxos, where he had seen her dancing among the **Nereïds**. It is elsewhere said that she fled from him to **Atlas**, but was there spied out by one of Poseidon's dolphins. She was the goddess of the sea, had the care of its creatures, could stir the great waves, and hurl them against rocks and cliffs. Usually she was represented with flowing hair and the toes of a crab protruding from her temples; sometimes seated on the back of a triton, or other creature of the deep, alone among sea animals and seaweed, or accompanying Poseidon. She may be compared with the sea goddess of the Romans, **Salacia**, **Neverita**, and **Venilia**. Poets often used the name of **Amphitrite** as equivalent for sea.

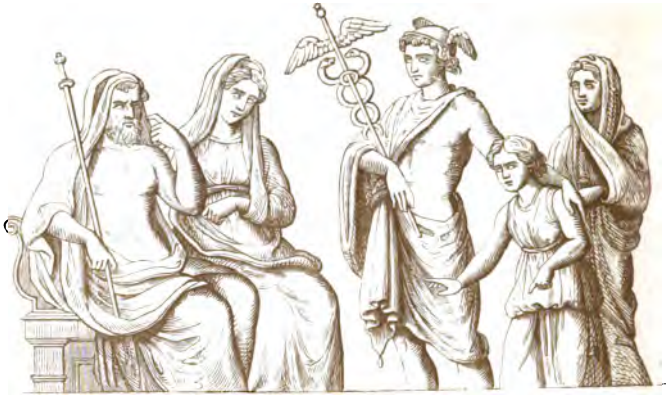
HADES, OR PLUTO,

(PLATE VI.,)

Was called by the Greeks in early times the 'invisible god' **Aïdoneus**, or **Aïdes**; in later times, it would seem, **Pluton**, the 'god of wealth.' Among the Romans his usual name was **Pluto**, though he was frequently also called **Stygian Jupiter**, **Vejovis**, **Orcus**, **Februus**, **Dis**, or **Summanus**.

We have seen how Zeus, Hera, and Poseidon came to be conceived as the three great deities who between them controlled the elements of the visible world, sky, earth, and sea, and how a character came to be ascribed to each of them such as was most naturally suggested by the phenomena of the





Pluto and Proserpina.



Demeter, or Ceres.



Hestia, or Vesta.

provinces of the world in which they respectively ruled. But there still remained a region which could not escape the observation of people like the Greeks, gifted with so keen a sense of the various operations of nature. That region was, however, itself invisible, being under the surface of the earth. The growth of vegetation was seen to be steadily upward, as if impelled by some divine force below. The metals which experience showed to be most precious to mankind could only be obtained by digging into that dark region under the earth. Thither returned, after its day on earth was spent, every form of life. In conceiving a god who should be supreme in the management of this region, it was necessary to attribute a double character to him, first as the source of all the treasures and wealth of the earth, as expressed in his name **Pluton**, and secondly, as monarch of the dark realm inhabited by the invisible shades of the dead, as expressed in his name of **Aides**.

While by virtue of his power of giving fertility to vegetation, of swelling the seed cast into the furrows of the earth, and of yielding treasures of precious metal, he was justly viewed as a benevolent deity and a true friend of man, there was another and very grim side to his character, in which he appears as the implacable, relentless god, whom no cost of sacrifice could persuade to permit any one who had once passed his gates ever to return. For this reason, to die, to go to Hades' house, to pass out of sight, to be lost in the darkness of the lower world, was looked forward to as the dismal inevitable fate awaiting all men. Yet there must have been some consolation in the belief that the life

thus claimed by him had been originally his gift, as were the means of comfort and pleasure in life thus cut off. In later times, when the benevolent side of his character came more into view, assuring hopes arose concerning a future happy life that robbed death of its terrors. To impart such hopes was the purpose of the **Eleusinian Mysteries**.

It seems to have been to make this union of two such opposite powers in the person of one god more explicit, that the myth concerning his marriage with **Persephone** originated, she being, as we shall afterwards see, a personification of young blooming life. The grim god of the dead carries off by force a young goddess full of life. But no new life issues from the marriage. Yet she loved him, it would seem; for when her mother, **Demeter** (Ceres), implored her to come back to earth, her answer was that she had accepted from her husband the half of a pomegranate, or apple of love as it was called, and had eaten it. It is apparently in reference to this that both Hades and Persephone, are represented in works of art holding each a fruit.

Hades, being a son of **Rhea** and **Kronos**, was entitled, after the dethronement of the latter, to a share along with his two brothers, **Zeus** and **Poseidon**, in the management of the world. They cast lots, and to Hades fell the dominion over the lower world. The importance assigned to his dominion may be judged from the fact of its monarch being a brother of Zeus, and styled, too, sometimes "**Zeus** of the lower world." As a reward for his services in the war against the Titans and Giants, he was presented with a

helmet made by the *Kyklopes*, which, like the cloud-cap of *Siegfried* in German mythology, made him invisible, and served at the same time as an obvious symbol of death, which removes all out of sight.

As ruler of the underworld, his power was not inferior to that of **Zeus** in heaven, or **Poseidon** in the sea, though it is true Zeus exercised a superior authority over the whole universe. His kingdom was known by various names in Greece and Rome, as **Aïdes** (contracted to *Ais*), **Hades**, **Erebos**, **Orcus**, **Tartaros**. The souls of the dead appeared there as shadows, the ancients believed ; and so many and various were the notions of their condition and circumstances, that we can only give here the most usual of them.

Even with regard to the region where the realm of Hades was to be looked for, we find the ancient authorities at variance, some representing it as in the underworld proper, that is, under the crust of the earth, others in the remote west, in *Okeanos*, where were the gloomy groves of *Persephone*. It was entered from the upper world by a great open gate through which all comers had to pass, but beyond which it was as a rule impossible to retrace a step. Exceptions to the rule were made in favour of heroes such as **Herakles** and **Orpheus**, who were permitted to visit the home of the dead, and return alive. The entrance was guarded by the dog of Hades, the dreaded **Cerberus**, a monster with three heads and a serpent's tail, fawning on those who entered, but showing his horrible teeth to those who tried to pass out. But besides by this gateway the lower was separated from the upper world by rivers with

impetuous torrents, of which the most famous was the **Styx**, a stream of such terrible aspect that even the highest gods invoked it as witness of the truth of their oaths. Across this river the departed were conveyed by an aged ferryman appointed by the gods, and called **Charon**, but not until their bodies had been buried in the earth above with all due ceremony of sacrifice and marks of affection. Till this was done, the souls of the departed had to wander listlessly about the farther bank of the Styx, a prospect which was greatly dreaded by the ancients. For the ferry Charon exacted a toll (naulon), to pay which a piece of money (danake) was placed in the mouth of the dead at burial.

The other rivers of the underworld were named **Achëron**, that is, the river of "eternal woe;" **Pyriphlegëthon**, the stream of "fire;" and **Kokÿtos**, the river of "weeping and wailing." To these is added, by a later myth, the river **Lëthë**, the river of "forgetfulness," so called because its waters were believed to possess the property of causing the departed who drank of them to forget altogether their former circumstances in the upper world. The purport of this myth was to explain and establish the idea that the dead could not take with them into the realm of everlasting peace the consciousness of the pains and sorrows of their lot on earth. In the waters of Lethe they drank a happy oblivion of all past suffering, wants, and troubles,—an idea of the means of forgetting sorrow which later poets have made frequent use of.

As to the local position of the entrance to the underworld, opinions differed, any spot of sufficiently gloomy

and wild natural aspect, especially if it had great chasms and dark waters such as inspire terror, being reckoned one. The most celebrated place of this kind was the lake of **Avernus**, at Cumæ, in Italy, of which it was said, as of the Dead Sea, that no bird tried to fly across it but fell dead into its waters.

With regard to the condition of the dead under the dominion of Hades, the belief was that they led a shadowy sort of apparent life, in which, as mere reflections of their former selves, they continued as in a dream, at any rate without distinct consciousness, to perform the labours and carry on the occupations to which they had been accustomed on earth. It was only to favoured individuals like the Theban seer, **Teiresias**, of whom we have more to say afterwards, that the privilege of complete consciousness was granted. Such was the sad condition of the dead, and how they bore it may be guessed from the complaint of **Achilles** to **Odysseus**, in the *Odyssey*: "I would rather toil as a day labourer on the earth than reign here a prince of dead multitudes." Occasionally the shades of the dead were permitted to appear to their friends on earth. It was also possible to summon them by a sacrifice, the blood of which, when they had drunk of it, restored consciousness and speech, so as to enable them to communicate with the living.

We must, however, clearly distinguish between this underworld as the abiding place of the great mass of the dead, and two other regions where spirits of the departed were to be found, the one **Elysion** (the Elysian Fields),

with the islands of the blest, and the other **Tartaros**, the place where those were punished who had been guilty of any crime against the gods. Respecting the local relation of these regions to Hades proper, there is a great diversity of statements. The Elysian fields, however, and the islands of the blest are most commonly placed in the remotest West, and **Tartaros** as far below the earth as the heavens are above it. It was not the good who, according to ancient belief, passed into **Elysion** and the happy islands, so much as certain favourites of the gods. There, under the sovereignty of **Kronos**, they lived again a kind of second golden age of perpetual duration. But in later times there spread more and more the belief in a happy immortality reserved for all the good, and particularly for those who had been initiated into the Eleusinian Mysteries (see below). **Tartaros**, on the other hand, was, as has been said, the region where those were condemned to punishment who had committed any crime against the gods while on earth. What was the misery of their condition we shall be able to judge from the following account of a few of the best known of those condemned to such punishment, as **Tantalos**, **Ixion**, **Sisyphos**, **Tityos**, and the **Danaïdes**.

Tantalos, once a king of Phrygia, had given offence to the gods by his overbearing and treachery, as well as by the cruelty which he had practised on his own son. For this he was doomed to **Tartaros**, and there to suffer from an unceasing dread of being crushed by a great rock that hung above his head, he the while standing up to the throat in water, yet possessed of a terrible thirst which he could

never quench, and a gnawing hunger which he tried in vain to allay with the tempting fruits that hung over his head, but withdrew at every approach he made.

Ixion, once a sovereign of Thessaly, had, like Tantalos, outraged the gods, and was in consequence sentenced to Tartaros, there to be lashed with serpents to a wheel which a strong wind drove continually round and round.

Sisyphos, once king of Corinth, had by treachery and hostility incurred the anger of the gods in a high degree, and was punished in Tartaros by having to roll a huge stone up a height, which he had no sooner done, by means of his utmost exertion, than it rolled down again.

Tityos, a giant who once lived in Euboea, had misused his strength to outrage **Leto** (the mother of **Apollo** and **Artemis**), and was condemned by Zeus to Tartaros, where two enormous vultures gnawed continually his liver, which always grew again.

The **Danaïdes**, daughters of **Danāos**, King of Argos (of whom see below), were sentenced to Tartaros for the murder of their husbands. The punishment prescribed for them was to carry water, and continue to pour it into a broken cistern or vase, the labour being all in vain, and going on for ever.

These punishments represent symbolically the sternness of divine justice towards persons even of the highest position and authority guilty of crime against the gods.

Hades and **Persephone**, however, were not only rulers over the souls of the departed, but were also believed to exercise the function of judges of mankind after death.

There was a book into which were entered against every man his sins, and according to that book the destiny of each was decided, whether to **Elysion** or to **Tartaros**. In this task of judging the dead in the underworld they were assisted by three heroes who while on earth had been conspicuous for wisdom and justice, **Minos**, **Rhadamanthys**, and **Æakos**, the last being also, apart from this, the gate-keeper of the lower region according to a later opinion.

Both among the Greeks and Romans the worship of **Pluton-Hades** was widespread, and the honours paid him great. In Greece his principal temples were at Pylos, Athens, and Olympia in Elis. The cypress, narcissus, and boxwood were sacred to him, and in Rome a great festival was held in his honour in the month of February, at which sacrifices (februationes) of black bulls and goats were offered, and the officiating priests wore wreaths of cypress, the whole ceremony extending over twelve nights. The **Sæcular Games**, which were held once in a century, were in his honour, and as a tribute to the dead.

Pluton was represented in art as of a gloomy, majestic appearance, his brow shaded with thick locks, and bearded. On his head is a *modius*, or corn measure, as a symbol of his being the source of all the treasures and fruits of the earth; sometimes he has a horn of plenty, or a crown. In his hand is a sceptre, as symbol of his sovereignty, sometimes with two prongs at the end of it; or he holds a key, to show that the place of the departed is shut against all possibility of return. He is accompanied by the triple-headed **Cerberus**. Occasionally he appears wearing a veil on his head, or with

the helmet that made him invisible ; at other times seated on a throne with **Proserpina** by his side, or driving in a chariot drawn by black steeds with golden reins.

“In the figure we have chosen (Plate VI.) **Proserpina** “sits beside him on a throne. **Hermes** (**Mercury**) conducts, it being one of his duties, the shade of a dead girl “into the realms of **Pluton**, the goddess of death following.”

PERSEPHONE, OR PROSERPINA,

(PLATE VI.,)

Or **Persephoneia**, also called **Kora** by the Greeks, and by the Romans, **Libera**, was a daughter of **Zeus** and **Dēmētēr**, and the wife of **Aïdes**, the marriage being childless. Struck with the charms of her virgin beauty, **Hades** had obtained the sanction of his brother **Zeus** to carry her off by force, and for this purpose, as the myth relates, he suddenly rose up from a dark hole in the earth near to where she was wandering in a flowery meadow not far from **Ætna** in Sicily, plucking and gathering the narcissus, seized the lovely flower-gatherer, and made off with her to the underworld in a chariot drawn by four swift horses, **Hermes** leading the way. **Persephone** resisted, begged and implored gods and men to help her ; but **Zeus**, approving the transaction, let it pass. In vain **Demeter** searched for her daughter, traversing every land, or, as other myths say, pursuing the escaped **Hades** with her yoke of winged serpents, till she learned what had taken place from the all-seeing and all-

hearing god of the sun. Then she entreated with tears the gods to give her daughter back, and this they promised to do provided she had not as yet tasted of anything in the underworld. But by the time that Hermes, who had been sent by Zeus to ascertain this, reached the underworld, she had eaten the half of a pomegranate which Hades had given her as an expression of love. For this reason the return of Persephone to the upper world for good became impossible. She must remain the wife of Hades. An arrangement was however come to, by which she was to be allowed to stay with her mother half the year on earth and among the gods of Olympus, while the other half of the year was to be spent with her husband below.

In this myth of **Persephone-Kora**, daughter of Zeus, the god of the heavens, which by their warmth and rain produce fertility, and of Demeter, the maternal goddess of the fertile earth, we perceive that she was conceived as a divine personification of the process of vegetation, in summer appearing beside her mother in the light of the upper world, but in the autumn disappearing, and in winter passing her time, like the seed, under the earth with the god of the lower world. Only we must recollect that the myth does not here deal in symbols, but with a real pair of deities, as was believed, and that accordingly every particular feature in it may not be capable of a symbolic explanation.

The decay observed throughout Nature in autumn, the suspension of vegetation in winter, impressed the ancients as it impresses us and strikes modern poets, as a moral of the transitoriness of all earthly fruit and flowers, and hence the

carrying off of Persephone appeared to be simply a symbol of death. But the myth at the same time suggests hope, and proclaims the belief that out of death springs a new life, but apparently not a productive life, and that men carried off by the god of the underworld will not for ever remain in the unsubstantial region of the shades. This at least appears to have been the sense in which the myth of Persephone and her mother was presented to those initiated into the Eleusinian Mysteries, which, as we have remarked before, held out assuring hopes of the imperishableness of human existence, and of an eternal real life to follow after death.

Persephone shared the honours paid to her husband in Greece, Lower Italy, and especially in the island of Sicily. Temples of great beauty were erected for her in the Greek Locri, and at Kyzikos on the Propontis. Whenever sacrifice was offered to her, it consisted of a black cow.

As daughter of Zeus and Demeter, she was most frequently styled **Kora**, that is, "daughter," or merely "maid," the noblest of all that had ever been, and was represented in art as a loveable maiden possessed of all the charms of blushing youth, and an image of the fresh bloom of nature in spring. The name Persephone was applied to her as wife of the monarch of the underworld, whose dismal reputation she, as accepted queen of the shades, had to share. In this capacity she had control over those dreaded dæmons of the lower world, the spirits of punishment and revenge, whom she sent to punish false swearing and base crimes generally. Thus she, too, like her husband, Hades-Pluton, had a double

character, which we find expressed in her two names, as it is also in the representations of her in art.

She was figured in the character of a beautiful maiden wearing a heavy veil from the back of her head, to indicate her dark and hidden nature, or crowned, and seated beside **Hades** on a throne or in a chariot, holding in her hand a pomegranate or a narcissus, the flower sacred to her.

The principal festivals held in her honour in Greece, occurred in the autumn or in spring, the visitors at the former appearing dressed in mourning, to commemorate her being carried off by Pluton, while at the spring festival all wore holiday garments, to commemorate her return.

It was said that her method of initiating the dead into the ways of the underworld was by cutting off a lock of their hair, a duty which in later times friends or servants performed to the departed, casting it afterwards, as an offering to Persephone, upon the funeral pyre, to be consumed along with the dead body, beating their breasts the while, as a token of their reverence of the queen of the underworld. Though Roman poets speak of **Proserpina**, she had in reality no part in the religious belief of the Roman nation, their goddess of the shades being **Libitina**, or **Lubentina**, whom they invoked only in presence of death and at the ceremony of burial.



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Hecate.



Kuretes keeping Guard over Infant Zeus.

HECĀTĒ,

(PLATE VII.,)

Though, properly speaking, not one of the supreme order of deities, is entitled to be placed here on account of a resemblance to Persephone in her mysterious functions both in the upper and lower world. She is a goddess of Titanic origin, daughter of **Tartaros** and **Night**, or of **Perses** and **Asteria** (Starry-Night), the sister of **Leto**, according to other accounts. The stories current among the ancients concerning her vary greatly, and often confuse her with other deities, especially those of the night, such as **Selēnē** or **Luna**, the goddess of the moon, while standing to Persephone in the relation of servant or companion. She belongs to the class of torch-bearing deities, like **Artemis**, and was conceived as carrying a burning torch, to suit the belief that she was the nocturnal goddess of the moon, and a huntress who knew her way also in the realm of spirits. All the secret powers of Nature were at her command, it was thought; she had a control over birth, life, and death, and enjoyed great honour among the gods of Olympus as well as in the underworld. To express her power in the three regions of nature, heaven, earth, and the underworld, she was represented as of triple form, and named **Tri-formis**. Dogs were sacred to her. Her character being originally that of a mysterious deity, it happened that more prominence was always given in the conception of her to her gloomy and appalling features, her chief function being

held to be that of goddess of the nether world, of night and darkness, mistress of all the witchcraft and black arts which were believed in as much in antiquity as in the middle ages. Accordingly her festivals were held at night, worship was paid her by torchlight, and sacrifices of black lambs presented with many strange ceremonies. Her presence was mostly felt at lonely cross-roads, whence she derived the name of **Trivia**.

A mysterious festival was held in her honour every year in the island of *Ægina*, in the Saronic Gulf. Beside the lake of *Avernus*, in Lower Italy, was a dark grove sacred to her.

DEMETER, OR CERES,

(PLATE VI.,)

Called also **Deo** by the Greeks, was a daughter of **Kronos** and **Rhea**, and therefore a sister of **Pluton** and **Zeus**, to whom she bore **Persephone**. As conceived by the ancients, she was the goddess of the earth in its capacity of bringing forth countless fruits, the all-nourishing mother, whose daughter, **Kora-Persephone**, as we have already seen, was also a goddess of vegetation.

The most important product of vegetation is, as far as men are concerned, grain, and it being believed to have been the peculiar and special gift of Demeter, she came to be looked on as the inventress of the art of agriculture, and from that again as the first to establish the custom of living in settled communities, and, by her arts and kindness, to awaken an attachment to the soil where they were born in

the breasts of men who hitherto had wandered about in a wild state, living for the most part on acorns and roots. It was Demeter who first made mankind sensible of the influence of gentle habits, who first inspired an interest in property and the ownership of land, who created the feeling of patriotism and the maintenance of law and order. For the beginning of all civilization was rightly associated with agriculture and the formation of regular settlements which the pursuit of it necessitated. From such services she derived the title of **Thesmophoros**, that is, "founder of law and order," and was honoured by the celebration of a sacred festival called **Thesmophoria**, of which more will be said presently.

When Hades carried off her young loved daughter, Demeter, with a mother's sorrow, lit her torch, and mounting her car drawn by winged snakes, drove through all lands searching for her, leaving, wherever she rested and was hospitably received, traces of her blessing in the form of instruction in the art of agriculture. But nowhere in Greece did her blessing descend so richly as in the district of Attica; for there **Kelēos**, of Eleusis, a spot not far from Athens, had received her with most cordial hospitality. In return for this she taught him the use of the plough, and before departing presented to his son, **Triptolemos**, whom she had nursed, the seed of the barley along with her snake-drawn car, in order that he might traverse all lands, teaching by the way mankind to sow and how to utilize the grain, a task which Triptolemos performed faithfully, and so extended the art of agriculture to most distant lands.

Once, when Poseidon threatened with his superior strength to mishandle her, Demeter took the form of a horse, and fled from him ; but the god, taking the same shape, pursued and overtook her, the result being that she afterwards bore him **Arion**, a wonderful black horse of incredible speed, and gifted with intelligence and speech like a man. Pain and shame at the birth of such a creature drove her to hide for a long time in a cave, till at last she was purified by a bath in the river **Ladon**, and again appeared among the other deities.

While thus expressing symbolically the misfortune of occasional misgrowths in nature, the ancients had another myth in which it is with equal clearness conveyed, that wealth is obtainable by a steady and fortunate application to agriculture. We refer to the myth that represents Demeter as married to **Jasion**, an inhabitant of the island of Crete, well known for his zeal in farming, to whom she bore **Plutos**, or "wealth." In this fertile and once highly civilized island, the goddess of agriculture had been worshipped from the earliest times, as indeed she was throughout Greece, wherever that art flourished, as, for example, in Arcadia, Messenia, Sikyon, Corinth, Argos, Megara, Bœotia, Locri, Sicily, but above all, Eleuris. The union of Demeter and Zeus, the fruit of which was Persephone, is meant to typify the fertility wrought in the earth by the gentle warmth and rain from heaven. Demeter was called the yellow goddess, from the colour of the harvest fields ; and because it was she who bestowed all the blessings and bounties of harvest, she was sung of in the old Greek songs as the mother of riches.

And so it happened that every year as autumn and harvest time came round, rustic festivals, **Halōa** or **Thalysia**, were held in her honour, with sacrifices, rejoicing, and feasts. Besides these, there was the festival of the **Thesmophoria** held in different parts of Greece, as for example, in Athens, in the month of October. The celebration of this festival lasted five nights, took place in the neighbouring village of **Halimus**, and was conducted with a seriousness and strict abstinence which permitted only married women to take part in it. For in this instance it was as the mother of the noblest of all children, **Kora-Persephone**, that Demeter was worshipped, and entreated by human mothers to bless them with similar children. It had nothing whatever to do with the story of the rape of Persephone, and Demeter's anguish at her loss on that occasion.

It was this particular story, on the other hand, that mainly formed the subject of the **Eleusinian Mysteries**, to the nature and meaning of which we have already referred, and have here only to add some details concerning the ceremonies of that festival. Demeter herself, it is said, when in search of her daughter, halted at Eleusis, instituted the festival, and entrusted its ceremonies to **Eumolpos**, from whom the great priestly family of that locality derived its origin.

There are two kinds of **Eleusinia** to be distinguished, the lesser, held in spring, when the earliest flowers appeared, and the greater, which occurred in the month of September, and occupied nine days, commencing on the night of the 20th, with a torch-light procession. On the principal days

of the festival the misfortune and sorrows of Demeter were represented by those who took part in the celebration. The places were visited where the main incidents of the story befel. A point of interest of this kind was the stone upon which Demeter sat and rested, sunk in speechless grief; or the place where she first took food after a long fast; or there where at last she met her daughter again. While thus playing the part, and in a way experiencing the sorrows of the goddess, and her endless joys, the participants could not but perceive in the ceremony a picture of the painfulness of earthly life, and a prospect, at the same time, of at last passing into eternal happiness. At the close of the festival gymnastic competitions took place, with the view of adding to these pictures of sadness and death a brighter picture of fresh vigorous life.

The rite of consecration or initiation into the mysteries was not performed till after long preparation and probation, and then only to free-born Greeks, never to foreigners or to slaves. The purpose of this probation was to prepare the neophyte for the due celebration and intelligent conception of the ceremonies of the festival, by introducing him or her to the deeper meaning of the story of **Kora-Persephone** and her mother, which we have already indicated. From what has been said, it is clear that the festal ceremonies must have been conducted in secret, while it is easy to see that the whole festival must have left a deep impression on the mind, and that the Eleusinian initiation and participation in the ceremonies, rightly conceived, must have secured to the initiated confidence in life and a happy

assurance with regard to the perpetuity of existence after death.

The Romans also had their **Ceres**, whom they worshipped, having derived the worship of her in very early times from the then more highly civilized Greeks. The festival in her honour in Rome took place in spring, and was attended with processions of people clad in white, with banquets, and the sacrifice of pigs. It followed immediately after the similar but originally native festival of the goddess **Tellus**, that is, the earth, as the giver of fruit, a meaning almost identical with that of Ceres.

“**Demeter** (Plate VI.) was represented in art as a noble-looking woman, of gentle aspect, wearing a long full robe, “with a wreath either of poppies or ears of wheat, or holding “the poppies and ears in her hand, and carrying a sickle or “a torch.”

She is often represented in the act of pursuing in her snake-drawn car the robber Hades, who carried off her child. As became her maternal character, the grand feature in her appearance was the blending of dignity and gentleness. She had not the nobility and majesty of Hera, with whom in other respects she had much in common. There is, however, at times a touch of depression and sadness in her countenance, which is to be explained as arising from the deep pain at the loss of her child, a pain which was renewed each year at harvest time, when her daughter had to leave her to go to the abode of her grim husband.

The animals offered in sacrifice to Demeter were cows, and more particularly pigs. The plants sacred to her were,

besides grain, fruit trees, and spring flowers, especially the narcissus and hyacinth. These attributes, as well as the flaming torch or the corn-measure, refer to her character of a maternal goddess.

HESTIA, OR VESTA,

(PLATE VI.,)

Sister of Demeter, and daughter of **Kronos** and **Rhea**, was worshipped both by Greeks and Romans, as the goddess of the home—fire, or hearth, the name of which was identical with her own. She was properly, therefore, the guardian of family life; her altars were everywhere, the hearth of every house being her sanctuary, and when the family gathered round it daily, it was with feelings of regard for that goddess. Every meal prepared on the fire at home revived a grateful sense of the common enjoyments of family life. In every building of public resort she had a sanctuary in the shape of a fire and when in Greece a body of colonists were about to emigrate to new and distant homes, one of their chief considerations was to take with them some portion of fire sacred to Hestia, in order to carry with them the favour of the goddess; for the Greeks looked upon the state as a great family, with an altar of Hestia as its central point: and thus by taking with them to their new homes a portion of the fire from that altar, or state hearth, the colony retained its interest and participation in the public affairs of their parent state. No enterprise was commenced without sacrifice and prayer at her altar;

and when the fire of one of those holy places chanced to be extinguished, it could only be rekindled by a light from some other sanctuary, not by ordinary and impure fire.

As the goddess of a pure element, **Hestia** despised love, and, though pressed to consent both by **Poseidon** and **Apollo**, obtained from **Zeus** the privilege she prayed for, of remaining in a single state. Her spotless purity fitted her peculiarly to be the guardian of virgin modesty.

"She was represented in art (Plate VI.) as a slender virgin, of noble aspect, standing or sitting, neatly clad and veiled, holding a lamp or a sacrificial plate in one hand, and a sceptre in the other, as a token of her rule."

Though zealously worshipped throughout Greece, there was no temple specially devoted to her. Her proper sanctuary was, as we have said, by the fire of every house where people gathered together. She had a share in all the sacrifices offered at the temples of other gods, and at every burnt offering her presence was recognised as goddess of the sacred hearth and altar flame, as it was also in the libations of water, wine, and oil, and in the prayers addressed to her. At the same time she had her own peculiar sacrifices, consisting of young shoots of grain, the firstfruits of the harvest, and young cows. Her priestesses had to remain virgins.

In Rome, however, there was a temple to **Vesta** that had been built by **Numa Pompilius**. It was of a round shape, and contained in its centre her symbol of an altar, with a fire that was never allowed to go out.

This temple, which stood open by day, but was closed at night, contained, besides other very old figures of deities, the **Palladium**, a small wooden image of **Minerva** (Pallas-Athene), which, according to the myth, originally fell from heaven upon the citadel of Troy, and was carried thence to Greece, and afterwards to Rome. Upon the preservation of this figure depended, the people believed, the safety and existence of the Roman Empire. Her priestesses, six in number, were called vestal virgins, their duty being to feed the sacred flame of her temple, and to present sacrifices and prayers for the welfare of the state. To this office they were chosen by the high priest, who was styled Pontifex maximus. They wore robes of white, with a fillet round the hair, and a veil, additional ornaments being permitted in later times. It was necessary that the girls selected for this service should be between six and ten years of age, and that they should take a vow of chastity, and serve in the temple for thirty years. After that period they were permitted to leave it, and even to marry, though neither proceeding was viewed with pleasure by the public, who feared the goddess to whom they had been devoted might take offence in either case. While engaged in the services of the temple the vestal virgins enjoyed great esteem and important privileges. Their person was inviolable, they were free from paternal control, and had the right of disposing of their own property. In their festal processions through the streets of Rome they were preceded by lictors (or officers of justice), who carried with them the *fasces*, that is, a number of twigs tied together into a bundle, out of which an axe projected

as a symbol of sovereign power, an honour which, besides them, only the consuls or highest magistrates in Rome were entitled to. And in the course of the procession, should they meet a criminal, on his way to expiate his crime by death, they had the prerogative of ordering him to be set free.

With all this respect and esteem, they were very severely dealt with when guilty of neglect of duty, such as permitting the sacred flame of the altar of **Vesta** to die out, which could only be rekindled by means of a burning glass held up to the rays of the sun. A priestess guilty of this was condemned by the high priest of the goddess to a dark chamber, and there flogged. For the crime of forfeiting her chastity, she was conveyed to a place called the *Campus Sceleratus*, or "criminal's field," and there placed in a subterranean chamber provided with a bed, a lighted lamp, and some bread and water. The chamber was then closed upon her, the earth thrown over it, and made smooth, and the unfortunate priestess left to die a most agonising death. Her seducer was publicly scourged to death. The whole city was sorrowful, and sacrifice and long earnest prayers were offered up to appease the injured goddess. The procession, in which the condemned priestess was carried to her crypt, tied down on a litter, and so closely covered up that even her screams could not be heard, was a spectacle that raised a shudder, and caused that day to be remembered as one of the greatest pain and grief throughout the city.

At first there were only two vestal virgins, this number being afterwards increased to four, and again by King Servius to

six. They were chosen always from the noblest families of Rome. If the legend concerning the foundation of the city of Rome be true, even **Romulus** and **Remus**, the founders of that city, were sons of a vestal priestess named **Rhea Sylvia** and **Mars**.

The sacred fire on the hearth of the goddess, and the laurel that shaded it, were renewed on the 1st of March of each year; on the 15th of June her temple was cleaned and repaired. But previous to this, on the 9th of June, a festival was held in her honour, called the **Vestalia**, only women being admitted to the temple, and these barefooted, and in the character of pilgrims.

ARES, OR MARS,

(PLATES VIII. AND XXVIII.,)

A son of **Zeus** and **Hera**, according to the belief of the Greeks, was originally god of the storm and tempest, and more particularly of the hurricane; but this his natural meaning was lost sight of at an earlier period, and more completely than in the case of most of the other gods, the character in which he appears to us being exclusively that of "god of the turmoil and storms in human affairs," in other words, "god of dreadful war," or more correctly, "of the wild confusion and strife of battle." Of all the upper gods he was the most fierce and terrible, taking pleasure in slaughter and massacre.

In this respect he forms a striking contrast to **Pallas-**



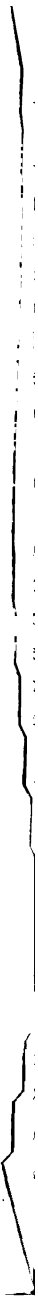
Hephaestus, or Vulcan.



Ares, or Mars.



Aphrodite, or Venus.



Athene, the goddess of well-matched chivalrous fights, whom we often find opposed to him in mythical narratives. It is said that while assisting Zeus in the war against the Giants, he was captured by them, and for a long time kept a prisoner; and again, when assisting the Trojans in their war with the Greeks, in the course of which he took under his special protection their leader, Hector, he was wounded by the Greek hero Diomedes, aided by the goddess Athene. He fell—so Homer describes the event in the Iliad—with a thundering crash to the ground, like the noise of nine or ten thousand warriors engaged in battle, covering with his fall seven acres of ground,—an obvious reference to the roar and destruction attending a great storm. Though not properly married, as the Greeks conceived, he yet had a considerable progeny of sons from his connection with goddesses and daughters of men, the best known and most distinguished of them being the heroes **Meleager**, the prince of Kalydon, who speared the Kalydonian boar (see below); **Kyknos**, whom Herakles slew, and for this would have been avenged by Ares, had not Zeus stopped the conflict of his two powerful sons by a flash of lightning; then **Parthenōpæos**, one of the seven leaders in the assault on the town of Thebes (see below); **Oenomæos**, and others. The expression, “a son or offshoot of Ares,” frequently applied to other heroes, must not, however, be understood literally, but merely as indicating physical strength and valour in those to whom it was applied, equal to that of his actual descendants.

According to the mythology of the Romans, **Mars** was the husband of **Bellona**, while according to the Greeks, **Eris**,

the personification of strife, was his sister, a being of frightful aspect, who ran before his chariot when he advanced to battle, like the strife which precedes a war. It happened once, that in his intercourse with **Aphrodite** (Venus), the wife of **Hephæstos**, with whom he became the father of **Harmonia** and **Phobos** (fear), he was detected by **Helios**, who informed Hephæstos of the fact, whereupon the latter devised a cunning net, and catching the two together under it, exhibited them to the gods of Olympus, and called upon Zeus to bring them to trial. This relation of Ares to Aphrodite, who was even worshipped as his proper wife in Thebes, indicates very probably the peace and rest that follow the turmoil of war.

“In works of art representing those two deities together, Ares appears as a powerful armed god, carrying no weapon except the spear, which he cannot lay aside, wearing the long mantle of peace, and turning towards the goddess.”

It is true that **Ares** was worshipped in Greece, but not as a great protecting deity, such he as was deemed by the Romans. In Athens the **Areopagos**, or “Mars’ Hill,” on which was held a court of justice for the decision of cases involving life and death, derived its name from him, the story being that he had once appeared before it in a cause against Poseidon. The warlike people of Tegea, the Spartans, who had a very ancient temple in his honour, the Athenians, for whom Alkamenes the sculptor, a contemporary and rival of Pheidias, made a statue of him, and the Eleans, all worshipped him with more or less zeal. But the real home and

centre of his worship was Thrace, with its wild warlike population ; or perhaps better, Rome, with its conquests and pride of military power, where he ranked next to **Jupiter** as guardian of the state. The Romans considered themselves to be actual descendants of Mars, on the ground of his having been, as was believed, the father of Romulus and Remus, styling him **Marspiter**, that is, Mars Pater, their father **Mars**. At Reate, in Italy, he had even an oracle. In Rome there was a field consecrated to him, and named the "Field of Mars," where military exercises and manœuvres took place, athletic competitions, called "martial games," were held, and public assemblies were summoned, to consider important questions of the state. The race-course and the temples of the god were there ; and there every four years was held the census and muster of citizens liable to be called into the field in the event of war. On this occasion a sacrifice was presented to him, consisting of a bull, a ram, and a goat, which, before being slain, were led three times round the assembled crowd, while during the ceremony a prayer was offered up that the immortal gods might still enlarge and ennoble the Roman Empire more and more, or as it was expressed in later times, that they might give stability and endurance to the Roman state. Chariot races were held there twice a year, at the beginning of March, and in October ; the ceremony of sacrificing to Mars the off-horse of the biga that won the race, the October horse as it was called, being performed at the latter. In the "field of Mars" was dedicated the booty brought back from campaigns, and no Roman general went to war without first proceeding to the temple

of **Mars**, to swing the sacred shield and spear, adding the words, "Watch over us, O Mars!" This shield (**ancile**) was believed to have fallen from heaven at the time when Numa Pompilius was king of Rome, and, like the Palladium in the temple of Vesta, was looked on with veneration. Both it and a sacred spear were preserved in the temple of Mars, under the custody of priests, who were called **Salii**, and whose duty it was every year to celebrate a festival of thanksgiving for this important present from the gods. In the earliest times the sacrifices offered to Mars consisted of human beings, particularly those who had been taken prisoners in battle; but in later times this custom was abandoned, and horses, rams, dogs, and a portion of the booty captured from enemies, offered instead. Besides these animals, the wolf, cock, and woodpecker were sacred to him.

"In the representations of **Ares** at an advanced stage of art, we find him, as may be seen in Plate VIII., in the character of a young powerful man, beardless, armed with cuirass, helmet, spear, and shield, his right hand raised like one of authority."

In other representations he appears striding vigorously forward, now with a spear over his shoulder, as if making haste to join the battle, now returning with a trophy of victory in his hand. In the figures of him that have survived from more early times, he appears bearded. The poets described him as standing in a war chariot, in front of which **Bellona** hurried, while at his side were **Deimos** and **Phobos** (alarm and dread), as well as the **Keres**, or goddesses of gory death on the battle-field.

HEPHÆSTOS, OR VULCAN,

(PLATE VIII.,)

Was a son of **Zeus** and **Hera**, according to the belief of the Greeks. The Romans called him, also, **Mulciber**, which means "melter of metals." He is the divine personification of the fire that burns within the earth, and bursts forth at times in volcanic eruptions,—fire which has no connection with the sun or the lightning of heaven; and such being his character, we can readily account for the story which represents him as the son of **Hera** alone, without the aid of **Zeus** or any other god. This story is further supported by his attitude and bearing towards his mother, **Hera**, which, though sometimes showing traces of disunion, are on the whole very friendly; while **Zeus**, on the other hand, had no liking for him, and was often opposed by him in the interest of his mother. It is said that once when Hephæstos took **Hera's** part, **Zeus** seized him by the heels, and tossed him out of **Olympos**. Through the air he fell for one whole day, at evening, as the sun went down, reaching the island of **Lemnos** almost breathless, where he was found by some **Sintian** people, and taken under friendly care.

Another version of the myth has it, that **Hera**, ashamed of the small decrepit form which, like the spark that afterwards becomes a fire, he presented at his birth, threw him with her own hands from **Olympos**. Falling into the sea, he was picked up by **Thetis** and **Eurynome**, was tenderly cared for by them, remained for nine years in the abode of

the sea-gods, none but they knowing his whereabouts, and executed there many wonderfully clever examples of handiwork. Among them was a cunningly devised throne which he presented to **Hera**, as a punishment for casting him out of heaven, knowing that when she sat down on it she would be locked within its secret chains so firmly that no power but his could free her. So it turned out, and so it is that when warmth is withdrawn, when **Hephæstos** is expelled from **Olympos**, the earth becomes frigid and enchained with invisible fetters of iron. At last he was brought back to **Olympos** by the mediation of **Dionysos** (**Bacchus**), the god of spring, whose soft conciliatory speech restored friendship between mother and son, and her bonds were forthwith undone. Both stories, it will be seen, account for his lameness and unsteady gait by means of a fall. Once he appeared as cup-bearer in **Olympos**, and the assembled deities could not contain themselves with laughter at the droll figure limping from couch to couch. It is the unsteady flicker of flame that is represented in the lameness of the fire-god.

From being originally god of fire, **Hephæstos** naturally developed into god of those arts and industries dependent on fire, especially the arts of working in metal and pottery, which latter was one of very considerable importance in Athens. It is not, however, solely for working in metals or pottery that the aid of fire is needed, seeing that the greater part of our civilization is dependent on the possession and use of this element, and consequently the god of fire became at last god over the whole machinery of our civilization, and as such a worthy object of religious veneration.

The character in which he appears to most advantage, however, is that of god of art and industry, particularly of metal work. He is the artist god who works in a smoky smithy down in the heart of burning mountains, as people often thought, and produces clever works of dazzling beauty which he gives away freely to gods and favourite heroes. For Zeus he made the dreaded ægis and a fine sceptre ; for Achilles, his armour ; and for Herakles, his weapons, while for himself he had produced two wonderful handmaidens of gold, who, like living beings, would move about and support him as he walked. He also devised and made the cunning net by which he caught his wife, Aphrodite, along with **Ares**, when neither suspected their attachment was known or was observed.

From being god of the warmth within the earth, of volcanic fire, **Hephæstos** came also, when the fertility of a volcanic soil became known by experience, to be looked on as one who aided the spread of vegetation, this function being recognised most in the spread of the vine, which thrives and bears its best fruit on volcanic soil. It was from experience of this fact, no doubt, that the idea arose of the close friendship between Hephæstos and the wine-god, **Dionysos** (Bacchus), which we find exemplified partly in the joint worship of these two deities, and partly in the story already told of how Dionysos led him back to Olympos, and smoothed his differences with the other gods.

The presence of Hephæstos was mostly felt in volcanic regions, and nowhere in Greece so much as in the island of Lemnos, whence he derived the title of **Lemnios** ; next to

that, the Lipara islands and Sicily. In the heart of Mount *Ætna* was the workshop, it was believed, where, with the help of his apprentices, the *Kyklopes*, he forged the thunderbolts which Zeus employed in the war against the Giants. There also he made Neptune's trident, and the helmet which rendered *Aides* invisible.

He was present at the birth of **Athene**, and with his hammer cleaved the head of **Zeus**, from which the young, powerful, full-armed goddess sprung.

His worship was traceable back to the earliest times, both among Greeks and Romans, *Lemnos* being always the place most sacred to him. There, at the foot of the burning mountain *Mosychlos*, which is now extinct, stood a very ancient temple of the god—on the very spot, it was said, where **Prometheus** stole the heavenly fire, and for the theft was taken away among the *Caucasus* mountains, there nailed alive to a rock by *Hephæstos*, and compelled to suffer every day an eagle sent by Zeus to gnaw his liver, which daily grew afresh. A somewhat gloomy ceremony of expiating this theft of fire took place annually in the island, all fires being put out, and forbidden to be relit until the return of the ship that had been despatched to the sacred island of *Delos* to fetch new fire. Then, after being nine days extinguished, all the fires in dwelling-houses and in workshops were rekindled by the new flame. His temple on Mount *Ætna*, in Sicily, was watched by dogs, possessed of the faculty of distinguishing good pious people from the impious and profane, whose approach they fiercely resisted.

Hephæstos was, besides, worshipped in many places

in Lower Italy and the ancient Campania. In Athens he was worshipped jointly with Athene in his capacity of god of the hearth, and originator of the habit of domestic life, as well as the divine master from whom all skill of handicraft had been derived. In this sense the men of Athens celebrated a festival in honour of him and of Athene in October of every year, consisting of sacrifices at the hearth, blazing torches, and festal garments, accompanied by religious songs, in which he was lauded as the source of all their fires. The festival was called **Apaturia**. In the same month was held another festival called **Chalkeia**, also devoted to these two deities, and showing how strong a hold the sense of their influence upon human life and circumstances had upon the religious belief of the Athenians. At the latter festival the chief participants were the blacksmiths, workers in bronze, and potters. At both festivals, as well as at the **Hephæsteia** and **Panathenæa**, was a torch race, in which only youths took part.

In Rome it was said that **Vulcan** had a temple as early as the time of Romulus, who, in fact, caused it to be erected, and instituted the festival called **Vulcanalia**, which was wont to be held on the 23rd of August, the ceremony consisting of a sacrifice for the purpose of averting all the mishaps that arise from the use of fire and lights; for the days were then beginning to be noticeably shorter, and the necessity of light to work by in the evenings to be felt.

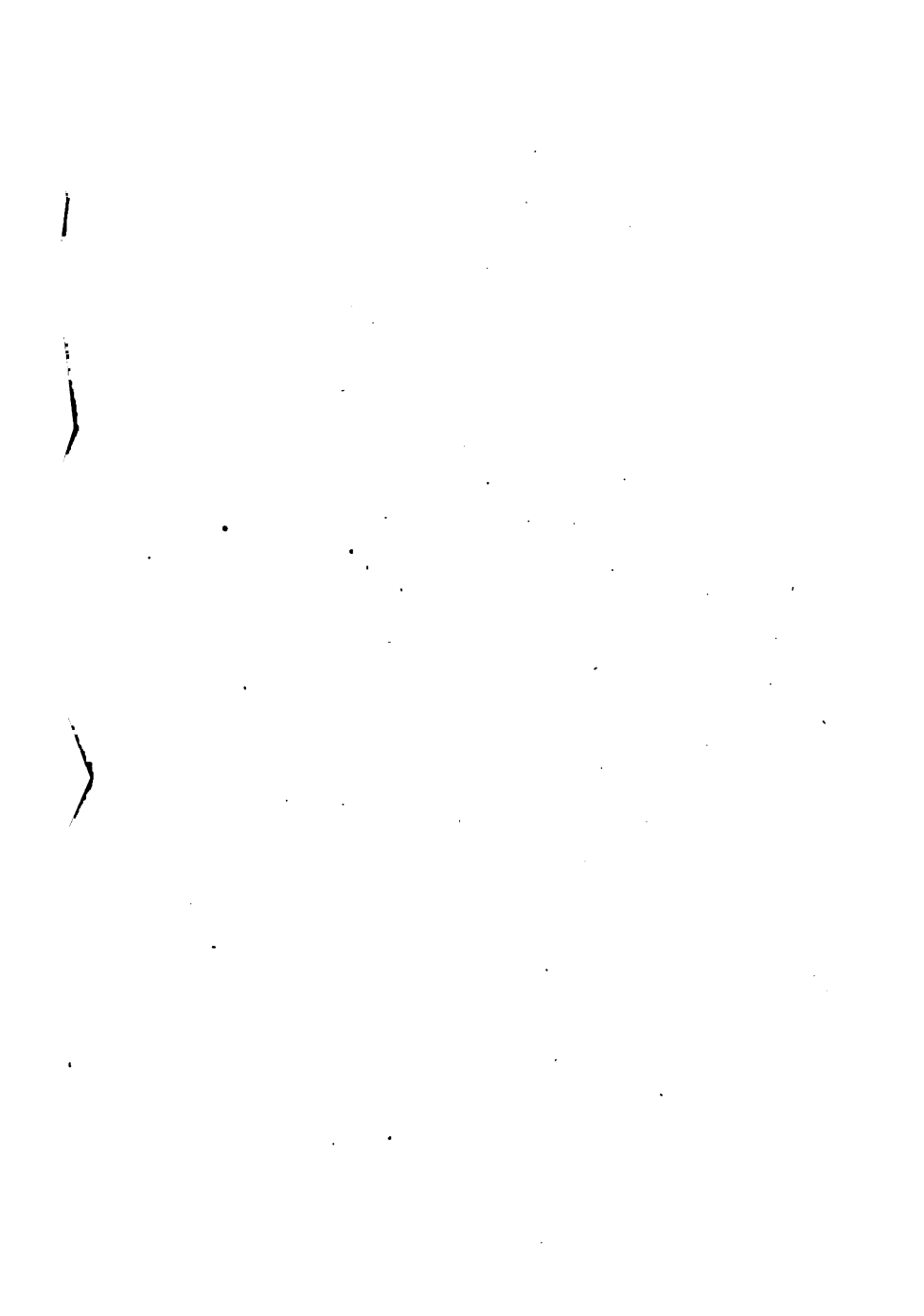
Hephæstos took the part of the Greeks in the Trojan war.

His wife, according to the Iliad, was **Charis**; but popular belief, as it has come down to us, assigns that place to **Aphrodite**. By neither had he any children, though elsewhere he had several sons. There was an Athenian myth which said that he tried in vain to win the affections of Athene, and it may prove that he was not altogether unsuccessful when we find her devoting very special care to **Erichthonios**, the offspring of his intercourse with **Gæa**, a goddess of the earth.

“**Hephæstos** is represented in art (Plate VIII.) as an aged, bearded man, with serious, furrowed face, wearing nothing but the pointed cap (*pilos*), the mark of fisherman and workman, which Odysseus (*Ulysses*) also wears, in his workshop, hammering at an anvil, and assisted by a workman. His attitude shows the lameness which the myth speaks of.”

At other times he is represented in the costume of a workman with *pilos*, and a short chiton, or shirt, girt round the waist, called *exomis*, which leaves the right arm and shoulder free. On the early coins of Lemnos he appears without beard, while on the painted Greek vases, the favourite scene in which he figures is that where he appears riding on a mule, draped, crowned, with hammer and tongs in his hands, and accompanied by **Dionysos** (*Bacchus*), recognisable by the cluster of grapes in his hand, on their way from his hiding-place down in the sea, back to Olympos.

“In Plate X. he is figured as a blacksmith, with anvil, hammer, and tongs beside him.”





Aphrodite, or Venus.

APHRODITE, OR VENUS,

(PLATES VIII., IX., AND XXVIII.,)

Was the goddess of love. The feelings awakened by observing the productive power of nature had, it would seem, given rise to a divine personification of love in very remote early times among the nations of the East. The Phœnicians called this personification **Astarte**, and carried her worship with them wherever they established factories or markets in Greece, in the islands of the Mediterranean, and on to Italy. The early Greeks coming in contact with these traders, and obtaining from them a knowledge of coinage, weights, measures, and other necessities of commerce and trade, including, it is said, a system of writing, appear to have transferred some of the functions of the oriental goddess to their own Aphrodite,—as, for instance, the function of protecting commerce. The earliest known Greek coins—those of Ægina—the weights of which correspond accurately with the oriental standard, have the figure of a tortoise, the well-known symbol of Aphrodite.

A myth of this kind offered a wide field for the imagination, and accordingly it is not surprising to find even the earliest versions of the story of **Aphrodite** differing in many points: as for instance, with regard to her origin, her functions, and titles. Yet with all these variations the fundamental idea of her character remained always the same, that of a divine productive power in nature, visible in many ways and strange

forms. We must distinguish in the stories concerning her between the earlier and the later Aphrodite; the former being a daughter of **Uranos**, and deriving from him the title of **Urania**, or the celestial goddess.

The earlier Aphrodite was born, it was said, from the foam of the sea, produced by the lashing of waves, and was styled in consequence of this belief, **Anadyomene**, or, "she who came out of the sea." She was represented wearing a green veil, of the colour of the sea, and great power was ascribed to her over the motions of that element—sailors, fishermen, and traders invoking her for a successful voyage. Her first appearance on rising from the sea was on the island of Cytherea (Cerigo), from which she derived the name of Cythere or Cythereia, and which afterwards proved to be one of the principal centres of her worship. For like reason she was named after other islands and regions, such as **Amathusia** from Amathus in Cyprus, **Kypris**, **Knidia**, **Paphia**, and **Idalia**. So far she was the personification of that purest of the forces in nature, love without physical desires; while the later Aphrodite, daughter of Zeus and Dione, as she was believed to be, and hence styled **Dioneia**, was the symbol of common earthly love.

This later Aphrodite was represented as the highest ideal of womanly beauty, nude or but lightly clad, in a chariot drawn by swans, doves, or sparrows, and accompanied by her son **Eros** (**Amor**, or **Cupid**), the **Charites** (Graces), the **Horæ**, **Himeros** (God of the desire of love), **Pothos** (God of the anxieties of love), and **Peitho** (Suadela, or the soft speech of love). But her special favourite was

the young rosy shepherd **Adonis**, her grief at his death, which was caused by a wild boar, being so great, that she would not allow the lifeless body to be taken from her arms until the gods consoled her by decreeing that her lover might continue to live half the year, during the spring and summer, on the earth, while she might spend the other half with him in the lower world, beside **Persephone** (*Proserpina*); the moral of the story being to point out the contrast between growth or youth, and maturity and harvest. This change of the seasons was further observed and celebrated by a festival in honour of **Adonis**, in the course of which a figure of him was produced, and the ceremony of burial, with weeping and songs of wailing, gone through; after which a joyful shout was raised, "Adonis lives, and is risen again!" She was called **Adōnaia** and **Adōnias**, with reference to this love passage.

Aphrodite was, as we have seen in the previous chapter, the wife of **Hephæstos** (*Vulcan*), to whom she bore no children. At the same time she indulged in intercourse with certain mortals of surpassing beauty. Of these, next to **Adonis** (or as the ancient Syrians called him, **Abobas**, flute-player), her chief favourite according to the myth was **Anchises**, to whom she bore **Æneas**, whose son **Ascanius**, or, as the Roman story has it, **Julus**, was the founder of the Julian family in Rome, to which **Julius Cæsar** belonged; consequently, **Aphrodite** was looked on as originally the mother of that most illustrious house. Through intercourse with gods she became the mother of a number of children, as, for example, of **Amor**, or **Eros**, and

Anteros (love and counter-love), **Hymen** and **Herma-phroditos**.

With all her goodness and friendliness, **Aphrodite** was as little as the other deities free from sensitiveness and desire of revenge when her divinity was injured—a spirit which she proved on Hippolytos, whom she slew; on **Polyphontē**, whom she changed into an owl; on **Arsinoë**, whom she turned to stone, and **Myrrha**, whom she transformed into a myrtle tree. Of her strife and competition with **Hera** and **Athene** for the prize of beauty which the Trojan prince, **Paris**, awarded to her, we shall give an account later on, in connection with the narrative of the Trojan war.

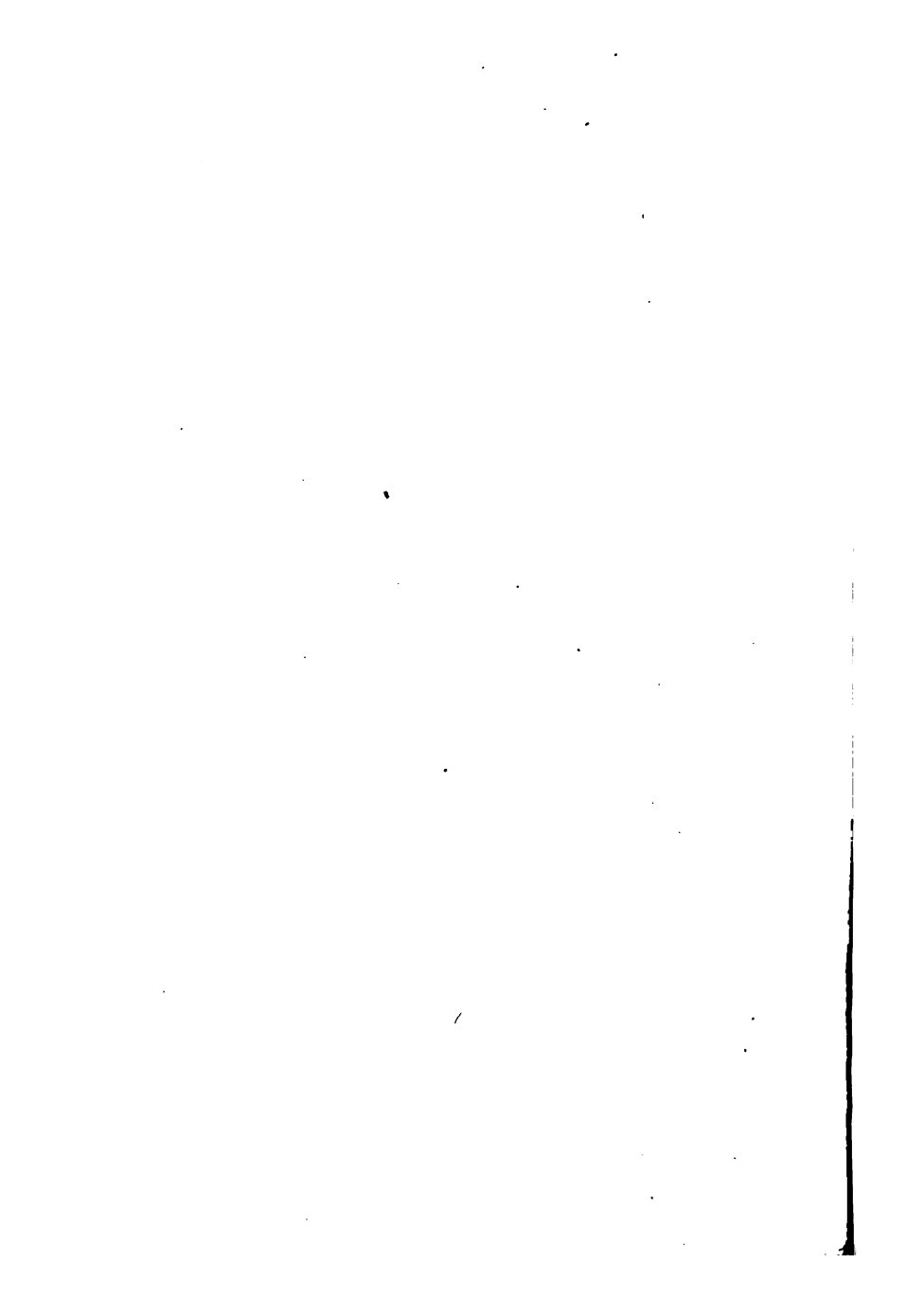
As a result of her power to unite by means of love all beings, whether in heaven, on earth, or in blackest Tartaros, she came to be viewed as a goddess presiding over married life and marriage ceremonies. She had a number of temples in the island of Cyprus, but none of them so splendidly decorated as that in the town of Paphos, whither thousands of visitors streamed to take part in the annual festival and rejoicings in her honour. There, also, she had an oracle, and, as **Urania**, was worshipped jointly with **Ares** (**Mars**); the latter fact showing that her connection with this god was founded in the religious belief of the people. At times, and particularly in her very ancient sanctuary in the island of Cythere, also in Sparta, Argos, and on the acropolis of Corinth, she was represented armed. In her temple at Knidos, a town in Caria, was a statue of her, made by the famous sculptor, Praxiteles, and celebrated throughout the ancient world for its extraordinary beauty.



Hephæstos, or Vulcan.



Hermes, or Mercury.



Being herself sprung from the sea, she naturally came to be held in veneration by the fishermen and sailors on the coast as the goddess of the smiling sea, and the cause of prosperous voyages. Hence it was the custom in the island of Ægina to follow up the sacrifice and banquet in honour of Poseidon with a festival of great rejoicing and excitement in honour of Aphrodite. In Knidos she was styled, and worshipped as, goddess of the peaceful sea; a character which is symbolised by the dolphin, frequently given her as an attribute.

The worship of **Venus** did not become general in Rome till later times, when a festival, called **Veneralia**, was held in her honour every year. She had a temple on the Capitol, and one of the Colline gates was consecrated to her. The month of April was held sacred to her, for then the flowers bud and plants shoot; or, as the Greek myth expresses it, Adonis comes back from the underworld.

Doves, rams, hares, dolphins, swans, the tortoise, with the rose as a flower, the myrtle tree, and other beautiful plants, apples, and fruits of various kinds, were sacred to her care. The first representation of this goddess was merely a shapeless stone; but gradually, as art advanced, she took a finer form, fresh charms being continually added, till all the resources of expressing imperious overpowering beauty were exhausted. In the best days of art she was always represented draped, in later times nude, and in various attitudes.

“In Plate VIII. she appears draped, with her hair beautifully arranged in the manner characteristic of her. She wears

“ a *chiton*, or under-garment, reaching to the feet, and over it
“ a *peplos*, or shawl, one end of which she holds up with her
“ right hand, while it is falling away from the left shoulder
“ just enough to expose the breast. In her left hand is the
“ apple which **Paris** awarded to her as the prize of beauty.”

The number of statues and figures of this goddess must have been almost countless, since, though the greater part of them by far must have perished, we still reckon those that remain by the hundred. The chief and most beautiful of them all perhaps was the statue by Praxiteles, at Knidos, which also has perished, or at least has not yet been found.

PALLAS-ATHENE, OR MINERVA,

(PLATES XI. AND XII.,)

Called also **Tritogēneia** or **Tritonia** and **Athenæa**, is usually described, in the myths concerning her birth, as having sprung into life, fully armed, from the head of **Zeus**, with its thick black locks, all heaven and earth shaking meanwhile, the sea tossing in great billows, and the light of day being extinguished. Zeus, it was said, had previously swallowed his wife **Metis** (intelligence), to prevent her giving birth to a son. The operation of laying his head open, that Pallas might come forth, was performed by **Hephæstos** (Vulcan), or, according to other versions of the story, **Prometheus**. There is, however, another myth, which ascribes her origin to a connection of **Poseidon** (Neptune) with the nymph **Tritonis**, adding that Zeus



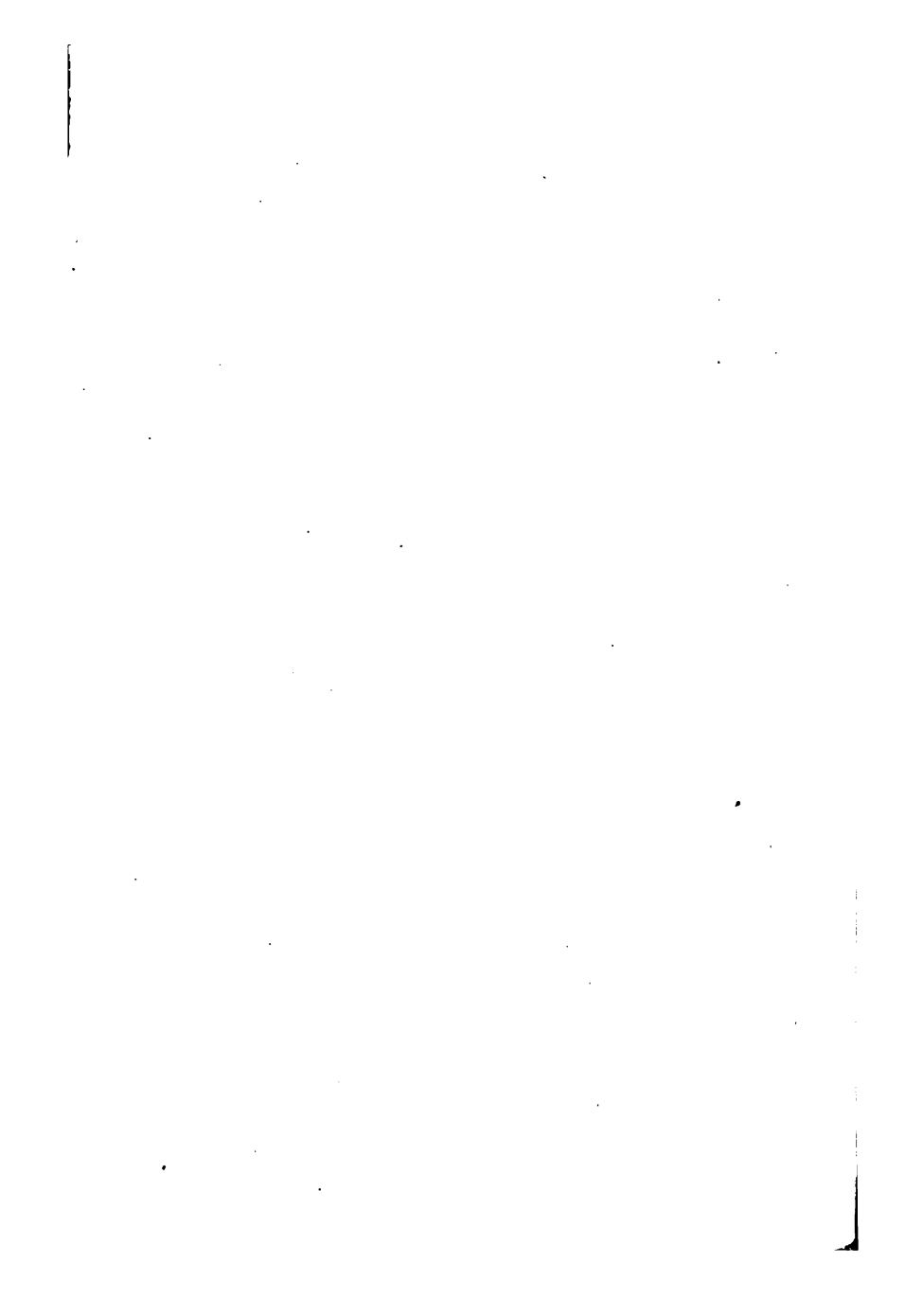
Pallas-Athene, or Minerva.



Apollo.



Helios, or Sol.



merely adopted her as his daughter. But this seems to have had no foundation in the general belief of the people, and to have been only an invention of later times, when her name, Tritogenia, or Tritonia, had become unintelligible.

Observe, that there lies at the bottom of this general belief concerning the origin of Athene, an idea similar to that which made out **Hephæstos** to be a son of Hera alone. No being connected with the earth, whether deity or mortal, had a part in her birth. She was altogether the issue only of her father, the god of heaven, who, as the myth very plainly characterizes it, brought her into being out of the black tempest-cloud, and amidst the roar and crash of a storm. She is at once fearful and powerful as a storm, and, in turn, gentle and pure as the warmth of the sky when a storm has sunk to rest and an air of new life moves over the freshened fields.

To express both these sides of her character—terrible and mighty as compared with open, gentle, and pure, she had the double name of **Pallas-Athēnē**: the former was applied to her function of goddess of storms—she who carried the ægis or storm-shield of her father, and alone of all the deities had access to the “key of the chamber where her father’s thunderbolts were stored,” as Æschylos, the poet, says. And further, as Pallas, she became the goddess of battle—valiant, conquering, frightening with the sight of her ægis whole crowds of heroes when they vexed her, and even driving **Ares** before her with her lightning spear. At the same time the soft, gentle and heavenly side of her character took from her functions, as goddess of battle, that

desire of confused slaughter and massacre which distinguished Ares, and formed the contrast we have already mentioned between the two deities of war. **Pallas** presides over battles, but only to lead on to victory, and, through victory, to peace and prosperity.

When the war has been fought out, and that peace established which—whether it be amid the political life of nations here on earth, or whether it be amid the passions of individual men—is always the result of conflict and war, then it is that the goddess Athene reigns in all gentleness and purity, teaching mankind to enjoy peace, and instructing them in all that gives beauty to human life, in wisdom and art. If we observe, and keep clearly before our minds these two sides of her character—the inseparable union of both, and their action and reaction upon each other—we shall see that this goddess, **Pallas-Athēnē**, is one of the most profound conceptions of a deep religious feeling—a being into whose hands the pious Greek could, with due reverence, commit his keeping.

The mutual relation of these two sides of her character is sufficiently obvious in the various myths relating to the goddess. The principal of these we shall proceed to narrate. But, first, we must call attention to this point, that **Athene** is represented in the myths as for ever remaining a virgin—scorning the affections which are said to have been frequently offered to her. Instead of suggesting her liability, in the smallest degree, to earthly passions and foibles, the myth shows admirably that she was a divine personification of mind, always unfettered in its movements—a personification,

at the same time, of the origin of mind from the brain of the supreme Divine Being: a proof that mind is neither of a male nor of a female order, but a single and independent power at work throughout the whole of nature.

In the course of the war with the Titans and Giants, **Pallas** rendered most valuable assistance to **Zeus**, both by advice and deed—being, in fact, the cause of his calling in the aid of **Herakles**, and thus completing successfully the subjugation of the rebels. Single-handed, she overpowered the terrible giant **Enkelados**; but when **Zeus**' rule was at last firmly established, she took up the task of assisting and protecting those heroes on earth whom she found engaged in destroying the grim creatures and monsters upon it. In this capacity she was the constant friend of **Herakles** in all his hardships and adventures (see below), and of **Perseus**, whom she helped to slay the Gorgon **Medusa**, whose head she afterwards wore upon her ægis, and for this reason obtained the name of **Gorgophone**, or Gorgon slayer. Along with **Hera**, she protected the **Argonauts**, while to her assistance was due the success with which **Theseus** (see below) overcame and slew monsters of all kinds. She stood by the Greeks in their war against **Troy**, which we shall describe afterwards, and devised the scheme by which, after ten years' duration, it was brought to a close.

But, in times of peace, her power as goddess in all kinds of skill and handicraft, of clearness like that of the sky, and of mental activity, was uniformly exercised, as has been said, for the general good and prosperity. The arts of spinning

and weaving were described as of her invention. She taught how to tend and nurse newly born infants, and even the healing art was traced back to her among other gods. The flute, too, was her invention. As became the goddess of war, it was her duty to instruct men in the art of taming horses, of bridling and yoking them to the war chariot, a task which we find her performing in the story of **Bellerophon**, for whom she bridled the winged horse Pegasus; and, in the story of **Erichthonios**, at Athens, the first mortal who learned from her how to harness horses to chariots. In a word, she was the protectress of all persons employed in art and industry—of those whose business it was on earth to instruct and educate mankind, and therefore to help forward the general happiness.

The principal scene of her influence and actions was Attica—that district of Greece which, according to the myth related above, she obtained as her special and peculiar province, after a contest for it with **Poseidon**, the god of the sea. There her worship and honour surpassed that of all other gods, and from her was named the chief town of the land. The visible proof and testimony of her guardianship of Attica was the olive on the Acropolis of Athens, which she created in the contest with **Poseidon**, and from which the Athenians believed all the olive trees of Attica to have spread. In the produce of the olives consisted the chief wealth of the land. Ancient writers relate a touching story concerning this olive tree on the Acropolis, which reveals how firmly the belief in their goddess was rooted in the minds of her people. When the Persians advanced with

their overwhelming forces against Greece, it is said Athene presented herself at the throne of her father, and begged for the preservation of her city. But fate had otherwise decreed: Athens must perish, in order that a better and nobler city might rise from the ruins, and accordingly Zeus was obliged to refuse the prayer of his beloved daughter. The Athenians took to their fleet, abandoning altogether the city, which the Persians then entered, and destroyed utterly with fire and sword, not even sparing the sacred olive of the goddess. But, lo! as a sign that she had not forsaken her city even in its ruins, there sprang suddenly from the root which remained a new shoot, which, with wonderful quickness, grew to a length of three yards, and was looked on as an emblem of the regeneration of the city. With the aid of their goddess the Athenians fought foremost of all the Greeks in the famous sea fight that ensued at Salamis, in which the Persian fleet, though vastly superior in numbers, was wholly destroyed, while the troops on the mainland were compelled to escape with shame and immense losses from Greece.

Athene had a great variety of titles, some derived from her functions as a goddess, and others from the localities where her worship had a special hold on the people. In Elis, for instance, she was styled "mother" in consequence of her care over the nursing of children; in Athens and several other places, **Polias**, the "protectress of cities;" **Sôteira**, the "saviour;" **Glaukopis**, "blue-eyed goddess;" **Parthēnos**, "the virgin;" **Hippia**, "tamer of horses;" **Erganē**, "mistress of industry;" **Nikē**, the "victorious;"

Mechänitis, "ingenious," and others. In works of art she was represented in these various characters; as goddess of war appearing as a virgin of immense stature and serious aspect, a shield on her left arm, and a spear in her right hand, on her head a golden helmet ornamented with a crest resembling the mane of a horse and an owl or a sphinx, and on her breast the ægis with a border of snakes and the head of **Medusa** in the centre. Her dress is a chiton or tunic without sleeves. As goddess of the occupations peculiar to women, in which capacity the title of Ergane was applied to her, she wore a garment (peplos) of ample heavy folds, a chiton or under-garment, and a helmet, but no other weapon, while as patron of the healing art, that is, as Hygieia, she holds a snake as an emblem of health,* and as goddess of music, a flute. Sometimes she is represented with an olive branch in her hand. The animals sacred to her were the cock, a symbol at once of watchfulness and the spirit of combat, the snake, and above all the owl with its illumined eye, such as was ascribed to the goddess herself, and the sense of wisdom and thought which its wakefulness during the night conveys.

Like **Hestia** (Vesta) and **Artemis** (Diana), she is always represented as a virgin, but unlike them in this respect, as the accompanying plate shows, that "wanting the fullness and softness of form characteristic of virgins, she has a masculine appearance that suits her character

* If the bite of a poisonous snake could be cured, it might be said that a goddess indeed presided over the healing art.

“ of activity. Her countenance is elongated, with an open brow, large, wide eyes, a severe mouth, and a determined chin, yet the features, as a whole, are discouraging in spite of the loose hair that falls on her shoulders.”

The oldest known figure of her was one sculptured in wood, and called after her the Palladium, or figure of Pallas. It was believed to have originally fallen from heaven, and to have thereupon become the property of the royal family of Troy, the possession of it being from that time always considered an assurance of the safety of the city. But in the course of the war between the Greeks and Trojans, it was secretly carried off by **Diomedes** and **Odysseus**, upon which followed the capture of the town by means of the wooden horse. Another version of the story has it that **Æneas** took it with him when he fled from the city; and in consequence of this inconsistency in the story, it happened in later times that more than one city claimed the possession of the real Palladium, as, for example, Argos, Athens, and Rome. Wherever it was believed to be, there the firm conviction existed that the endurance of the city depended on the possession of the image, and so it happened afterwards that the expression Palladium was employed in a wider sense to objects thought to be of similar importance, and when, for instance, we hear of the “Palladium of freedom being carried off,” we understand that the principal provision and security of freedom has been lost.

The most beautiful and celebrated of the statues of Athene were the two in Athens made by the sculptor

Pheidias, he who made the famous statue of Zeus at Olympia. Of the two, the more famous by far was the one of gold and ivory that stood in the Parthenon.

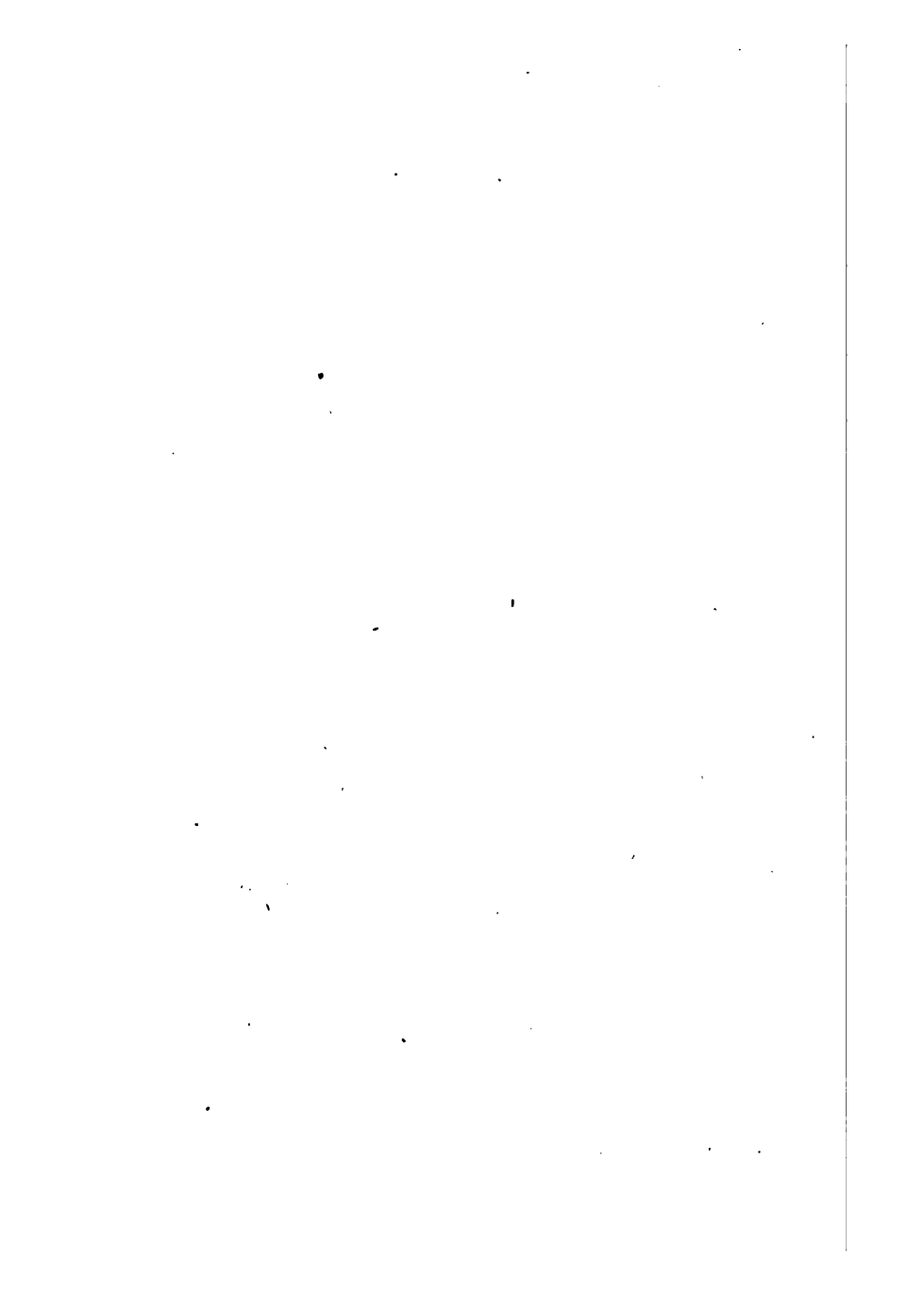
“ The other was of bronze (Plate XI.), colossal in size, and stood on the Acropolis towering above the temple just named, the crest of her helmet and point of her spear being visible from the sea as far away as Cape Sunium, the most southern point of Attica. Her attitude was that of preparing to hurl her spear, and the title she bore, that of **Promachos**, or ‘Van of Battle.’ A representation of the statue is to be seen on the coins of Athens, on which a view of the Acropolis is given. In Plate XII., which is a restoration from a presumed copy of the statue in the Parthenon, she appears in the character of the powerful, victorious goddess standing in majestic repose, at her feet a shield on the left, and the snake of **Erechtheus** on the right. In her right hand she holds forward a colossal figure of the goddess of victory, and on the base of the statue is the scene at the birth of **Pandora**.”

The beauty and magnificence of the gold and ivory statue by Pheidias were renowned throughout the ancient world, and its quiet simple grandeur everywhere recognised. The last record we have of it is in the year 375 A.D., how and when it perished remaining still a mystery.

Every year a festival lasting several days, and called **Panathenæa**, was held in her honour at Athens; every fourth year, that is, every third year of the current Olympiad, it was celebrated with increased and redoubled splendour. It is said to have been instituted by **Theseus**, or at least to



Pallas-Athene, by Pheidias.



have first derived its importance from him ; in any case, it was a festival of very great antiquity. Festal processions were formed, athletic games were held, while sacrifices and banquets took place on a large scale, all the Athenians, whether at home or abroad in colonies, having the privilege of taking part. The prize in the games was a large painted earthenware vase filled with pure olive oil, the product of the tree sacred to **Athene**. Of these vases a considerable number have been preserved down to our times. On one side is painted a figure of the goddess striding forward in the attitude of hurling her spear, with a column on each side of her to indicate the race-course. On the reverse side is a view of the contest in which a particular vase was won. But the chief attraction of the festival was the procession in which a new robe or peplos woven and embroidered for the goddess by a select number of women and girls in Athens was carried through the town spread like a sail on a mast, placed on a waggon in the form of a ship. In this procession it appears as if the whole population of Attica took part, the youth of the nobility on horseback or in chariots, the soldiery in arms, and the burgesses with their wives and daughters in holiday attire. The magistrates of Athens offered sacrifice to her at the commencement of spring. The services of her sanctuary were conducted by two virgins elected for the period of one year.

In Rome the worship of **Minerva** was conducted with as much zeal as that of **Athene** at Athens, her character as goddess of wisdom and serious thought being admirably calculated to attract a people like the Romans. She was

the protectress of their arts and industries, of the domestic occupations of spinning, weaving, and embroidery, just as she was among the Greeks. She had several beautiful temples in Rome, one of the oldest of them being that on the Capitol. The greatest reverence was paid to the statue or figure of her called the Palladium, which has already been described, and every year a festival was held in her honour, which lasted five days, from March 19th to 23rd.

PHŒBOS-APOLLO AND HELIOS, OR SOL.

(PLATE XI.)

The principal titles of **Apollo** are **Delios**, derived from the island where he was born; **Kynthios**, from Mount Kynthos, in Delos; **Letoides**, from his mother, **Leto**, or **Latona**, as the Romans called her; **Nomios**, god of herds; **Pæan**, the physician; and **Pythios**, the oracular god of Delphi. He was twin-brother of **Artemis** (**Diana**), their father being **Zeus**, and their mother **Leto**, who, after wandering long, hither and thither, pursued by the jealous **Hera**, at last found shelter in the island of Delos, one of the Cyclades, in the **Ægean** sea, and there was delivered. It was said that hitherto that island had been only a waste rock, driven about in the sea, but that it became fixed in its present position on the occasion of the birth of Apollo, an event which was celebrated by a blaze of golden light shed over the island, while sacred swans flew round, encircling it seven times. For this reason his birthday was

celebrated annually in Delos, at the beginning of May, the month of love.

No distinction was made by the Greek poets of later times between Apollo and the sun-god, Helios. As little did the Romans distinguish between Apollo and Sol. In both cases the confusion arose from the fact that the fundamental idea of both deities was that of sun-gods. The title of Phœbos plainly designated Apollo as god of pure streaming light, particularly of the light of heaven, and this phase of his character was made more conspicuous by the fact of his mother's name being Leto, "darkness," strictly "goddess of the dark night." But this, his original signification, came in time to be lost sight of in the variety of other functions which he assumed. Helios, or Hyperion, on the contrary, remained, properly speaking, only the orb of the sun which is visible in the heavens by day, and disappears by night in a regular course. That was the only signification he had. The number *seven* was sacred to him, as it was to Apollo, and in the island of Trinakia, supposed to be Sicily, it was said, he had seven herds of cows and seven herds of lambs, fifty in each herd, which never increased or diminished in numbers. It was one of his pleasures to see them grazing when he rose in the morning and when he descended in the evening. The myths concerning the two deities are, accordingly, quite distinct, and must not be confused after the manner of the later poets, who only proved thereby a blindness to the fact of the very different religious development that took place in the two cases.

The ancient Greeks imagined **Helios** (the sun) rising out

of the sea every morning early in a chariot drawn by four snow-white horses, and preceded by Eos (Aurora), the goddess of "ruddy morning," advancing across the vault of heaven, and at last descending to the golden palace under the sea, where he spends the night. Horses were sacred to him, as they were to Poseidon (Neptune); his symbol was the head of a horse.

Helios was worshipped in various districts of Greece, but nowhere so much as in the island of Rhodes, which had been assigned to him, it was believed, when the gods divided the world among themselves, as exclusive possessor. Here was the great statue of him, known far and wide as the "Colossus of Rhodes," and reckoned by the ancients among the seven wonders of the world; here, as elsewhere, sacrifices of horses were offered to him, the method of sacrificing being to throw them from a cliff into the sea. An annual festival was held in his honour in August. The land upon which he rose was believed to be blessed with eternal ripeness and harvest.

Let us now examine more closely the character of **Phœbos-Apollo** as compared with **Helios**. We have already said that originally both were gods of light and of the sun, but in the course of religious development they became essentially distinct from one another, as we will now try to show. From the sun comes our physical light, but that light is at the same time an emblem of all mental illumination, of knowledge, truth, and right, of all moral purity, and in this respect a distinction was made between it as a mental and a physical phenomenon, a

distinction which placed Phœbos-Apollo on one side and Helios on the other. Accordingly Phœbos-Apollo is the oracular god, who throws light on the dark ways of the future, who slays the **Python**, that monster of darkness which made the oracle at Delphi inaccessible. He is the god of music and song, which is only heard where light and security reign, and the possession of herds is free from danger. Helios, on the other hand, is the physical phenomenon of light, the orb of the sun, which, summer and winter, rises and sets in the sky. His power of bringing secrets to light has been already seen in the story of Vulcan and Venus.

The myth of **Apollo** is, like that of **Aphrodite**, one of the oldest in the Greek system, but, unlike the latter, which is at least partly traceable to Oriental influence, is a pure growth of the Greek mind. No doubt certain Oriental nations had deities of the sun and of light, similar in some points to Apollo, but this only proves the simple fact that they viewed the movements of the sun and the operations of light in a general way similarly to the Greeks. We have seen in the preceding chapters how the sky, earth, sea, and lower world were personified by divine beings of a high order, while in the same way other forces and powers in nature were imagined as beings. In the myth of Apollo we shall find united, as has been before observed, apparently hostile elements, which, however, will be seen to be perfectly in harmony with each other when we examine them more closely as the operations of the eternal light and of the sun.

It is the sun's rays, or the arrows of **Apollo**, that everywhere, as the fields and gardens teach us, quicken life, and foster it towards ripeness ; through them a new life springs all round, and in the warmth of their soft, kindly light, the jubilant voice of nature is heard and awakens an echo in the human soul. At the same time these arrows destroy the life of plants and animals ; even man falls under them in southern climates such as Greece. Their light penetrates to dark corners, and is capable of reaching to inmost recesses. All these ideas are represented in the myth of **Apollo**, who is therefore conceived in various ways corresponding to the genial radiance of the sun, with all its friendly influences : 1, as the personification of youth and beauty ; 2, as god of earthly blessings ; 3, as god of the herds that graze on the fields which are warmed by him, a character in which he appeared, herding the cattle of **Laomedon**, which multiplied largely under his care, and when alone piping on his flute, till the wild beasts were attracted from their dens ; 4, as god of medicine, who provided for the growth of healing plants ; 5, as god of music, for everywhere were heard happy, joyful sounds when his kindly beams spread light and warmth over nature ; 6, as god of oracles which reveal the secrets of the future, as the light of heaven dispels all darkness, penetrates to every hidden recess, and detests nocturnal gloom. Physicians, poets, and artists were therefore immediately under his guardianship.

As god of medicine he was styled **Pæan** or **Pæon** ; as god of music and poetry, **Citharædus** ; as leader of the Muses, **Musagetes**. All famous physicians, poets, and

musicians were called Apollo's sons, as, for example, Æsculapius and Orpheus.

The sun appears ever young and powerful in the heavens, and so also must eternal youth, strength, and endurance be ascribed to **Apollo**. For this reason he came to be a protector of youth when engaged in athletic contests, as well as in war. But summer heat produces plagues, and so it was necessary to view **Apollo** as the cause of the same, as the god of death, whose unerring arrows carry destruction with them.

To correspond with his various titles and significations we find **Apollo** represented in art, now standing or seated, now in active motion or in a quiet posture, but always with the figure of a beautiful, rosy, young, powerful man, beardless, his hair lying in thick locks, sometimes bound with a wreath of laurel or a diadem; his beautiful limbs are nude, or only slightly concealed by a mantle that hangs from his shoulder; in his hand a bow or a shepherd's crook, and at his back a quiver with arrows; or, sometimes holding a lyre, and wearing sandals.

As **Musagetes** or **Citharædus**, he wears a long chiton or under-garment reaching to the feet, and over it a mantle. Beside him is an altar or a tripod, as a symbol of his oracular power. Helios, the sun-god, was represented in a chariot drawn by four fiery steeds, his head surrounded with rays. To express his movement high over the earth, he was called in mythology a son of the Titan **Hyperion**, or "wanderer of the sky," a title which was afterwards applied to himself.

"In Plate XI. is given a representation of **Phœbos**-

“**Apollon** in a sitting posture, with a lyre resting on his right thigh, and at his left side a shepherd’s crook, to indicate his function as god of herds.”

In other cases we find him standing in an attitude of repose, his right arm thrown up and bent over his head, a quiver hanging on a tree at his side. Then there is the famous statue of him in the Vatican at Rome, the **Apollo Belvedere** as it is called, with a beautiful face, the hair springing from the brow in thick locks, in the manner characteristic of his father, **Zeus**; his mantle hanging loosely over the shoulders behind, his body appearing nude. Some have explained the attitude as expressing confidence in the victory he was about to achieve over the dragon **Python**, which debarred entrance to the oracle at Delphi; while others, more recently, describe him in the act of destroying the army of the Goths when they arrived at Delphi, by shaking his **ægis** against them with his outstretched hand.

“In Plate XI. is a figure of **Helios** wearing a short chiton or under-garment girt at the waist to mark his haste; on his head a crown of seven rays, to indicate his being the deity of the streaming orb of light, to whom the number seven is sacred; in one hand a globe to signify the body of the sun, and in the other a horn of plenty, full of fruits ripened by the sun; by his side the heads of horses as symbols of his journeyings.”

Thus we see that the artists remained true to the distinction in the nature of light between its influence on the soul and on physical existence.

Turning now to some of the principal myths relating to

both these deities, and in the first place to those of Apollo, we find many wonderful tales even of his infancy. It would seem that his mother, **Leto**, whom **Hera** continued to persecute, was compelled to entrust her son to be nursed by **Themis**, a name which signifies "justice," and indicates here the indisputable sense of right present with Apollo from his birth. By her he was fed on ambrosia and nectar, upon which he grew so strong, and that, too, so quickly, that within only a few hours after his birth he was a youth of dazzling appearance, and escaped his divine nurse, proclaiming that his destiny was to be a bowman, a player on the lyre, and to give truthful oracles to mankind.

To accomplish the end of his ambition, he set out at once on a pilgrimage to search for a suitable place for an oracle, neither too public nor too retired. After searching through many districts of Greece, he arrived at the quiet rocky valley of **Delphi**, or **Pytho**, which he recognised as the desired spot, on account of its peaceful position in the heart of Greece. Moreover, there had been an oracle of **Themis** there from a remote early time, and she was willing to hand over her duties to the young god. A terrible dragon, however, called **Python**, stood in the way, refused entrance, and tried to repel him; but in vain, for the young god, confident in the unerring aim of his arrows, attacked the monster, and slew it after a short combat. In this way he acquired his world-famed oracle, and from his victory over the dragon obtained the title of **Pythios**. The gift of prophecy was lent him by his father, **Zeus**, and for this reason his oracles

were considered as announcements of the will and foresight of **Zeus**.

From that time forward, with one exception, Apollo remained in undisputed possession of Delphi, and that was when he had to take up its defence against **Herakles**, who, because the acting priestess did not prophesy as he wished, offered her violence, with his enormous strength drove her away, and carried off the tripod. Apollo hastened to the assistance of his priestess, and Zeus had to settle the quarrel between his two sons, who thereafter lived in the closest friendship.

In the war against the Titans and Giants, Apollo was of great service to Zeus, from the skill and speed with which he drew his bow. But in spite of this he once incurred the severe displeasure of that deity, and was driven for a time out of Olympos, because he had shot at some of the *Kyklopes*, in revenge for Zeus' having struck his son *Æsculapius* (*Asklepios*) with a thunderbolt. During his exile, Apollo, like an ordinary mortal on earth, acted as a herdsman of cattle to his friend **Admetos**, the king of *Pheræ*, in *Thessaly*, and in the same capacity also to **Laomedon**, prince of the *Troad* in *Asia Minor*. In vexation at his banishment from Olympos, however, he joined with *Poseidon* in an attempt to dethrone Zeus. But the scheme failed, and both, in consequence, were sentenced to assist in building the walls of *Troy*. **Laomedon** refused to give them the payment agreed on for the service, and Apollo avenged himself by sending a dreadful pestilence, which depopulated the town and neighbourhood of *Troy*. During the time of his servitude



Niobe.

he had also a quarrel with **Pan**, who insisted that the flute was a better instrument than the lyre. The decision, which was left to **Midas**, a king of Lydia, was given by him in favour of Pan, for which Apollo punished Midas by causing his ears to grow like those of an ass. **Marsyas** also had boasted that he could surpass Apollo in the art of playing on the flute, and for this had to suffer the cruel punishment of being flayed alive.

Niobe, the wife of **Amphion** (a son of **Zeus** and **Antiope**, and a famous player on the lyre), and the mother of a number of beautiful children, boasted with a mother's pride that she was better than **Leto**. At this **Apollo** took offence, and, in conjunction with **Artemis**, determined to have revenge on **Niobe**, by shooting dead with their arrows, he all her sons, and **Artemis** all the daughters. When one after another all her children but the youngest daughter had fallen before the angry deities, Niobe, with the child clinging to her, cried in her anguish, "Oh! leave me one of my many children!" but could not avert the fatal shaft. Thereupon her mother's heart became like a stone, and refused to murmur or complain. It was said that she was transformed into a rugged rock, down which tears trickled steadily.

"The accompanying figure (Plate XIII.), which is taken "from one of the most important examples of ancient "sculpture, expresses, besides indescribable pain, heroic "submission to unalterable fate decreed by the gods."

According to the mythological narratives, **Apollo** was on intimate terms with various goddesses and daughters of

earth,* the consequence of which was a numerous progeny, as, for instance, **Asklepios**, or **Æsculapius**, whose mother was **Koronis**; **Ion**,† a son of **Kreusa**; **Orpheus** and **Hymen**, sons of **Kalliope**; and the **Korybantēs**, or priests of **Kybele**, sons of **Thalia**.

Turning now to **Helios**, we find in his case also a large progeny, the most famous of them by far being **Phaëthon**, a son of **Klymene**. It is said of him that he once had a dispute about his origin with **Epaphos**, a son of **Zeus** and **Io**, and in consequence begged **Helios**, if he really was his father, to prove himself such by granting one request; upon which **Helios** called the river **Styx** to witness that he would not refuse to grant it. The request was, that he, **Phaëthon**, should be permitted for one day to drive the chariot of the sun. **Helios**, astonished at the boldness of the request, and alarmed at the danger that threatened his son in such an

* It is said that he endowed **Deiphobe**, a daughter of **Glaukos**, with the prophetic power, and a life of 1000 years to exercise the same. She lived in a grotto beside the town of **Cumæ**, in the Campania of Italy, and was known by the name of the **Cumæan Sibyl**. It was from her that **Tarquin the Proud**, the last king of Rome, acquired the three Sibylline books which contained important prophecies concerning the fate of Rome, and were held in great reverence by the Romans. They were preserved carefully in the Capitol, down to the time of **Sulla**, when they perished in a fire. In Greece also was a famous seer or prophet, and favourite of **Apollo**, **Epimenides**, of whom the myth reports that when a herdsman he fell asleep in a grotto, slept for fifty-six years, and on awakening found himself endowed with the prophetic gift in a high degree.

† From **Ion**, the Greek race of Ionians derived their name; from his half-brother, **Achæos**, the Achæans; from **Doros**, the Dorians; and from **Eolos**, the Æolians.

undertaking, endeavoured to move him from his determination. But Phaëthon only clung to the bargain all the more firmly, and Helios, finding himself bound by his oath, instructed his son how to drive and manage the horses, and handed over to him the task for one day. The youth, however, through being unused to the work, and unacquainted with the right way, soon became confused, and lost his strength and his senses. The spirited horses wheeled out of the right course, and brought the chariot of the sun so near to the earth, that in some places the latter took fire, fountains were dried up, rivers began to boil, and part of the human race became black in colour. Zeus, alarmed at the unexpected danger in which both heaven and earth were thus placed, slew Phaëthon with a stroke of lightning, and cast him from the chariot of the sun down into the river **Eridanos**. This personification of a phenomenon in nature is handed down, not only by writers, but in works of art also.

The three sisters of the deceased Phaëthon, **Heliades**, as they were called, that is, daughters of Helios, or the sun, **Pæthusia**, **Ægle**, and **Lampetia**, wept for him a long time, and finally became transformed into larch trees that overhang the river's bank, the tears that continually flowed from them being changed by the sun into **Elektron** (amber), a substance highly prized by the Greeks. Phaëthon's friend, **Kykno**s, mourned his loss deeply, and was transformed into a swan, while Helios was so grieved at his son's death that only the entreaties of the other gods could prevail on him to resume the reins of the chariot of the sun.

After this digression, let us turn again to **Apollo**. As was natural from the many points of contact between the functions of this god and the daily life of the Greeks, his worship was zealously attended to among them, varying in its form, as was also to be expected, and in the titles applied to him in different districts. In Lycia, a province of Asia Minor, in Attica, and particularly in Athens, in Argos, Sikyon, Trœzene, on Mount Parnassos, and in Thebes, he was worshipped as the Lycian Apollo, his symbol in that case being a wolf, the name of which in Greek is Lykos. As **Apollo-Hyakinthios** his worship was for the most part peculiar to the Peloponnesos, the modern Morea, extending over the whole of the south coast of it, to Sikyon, Messenia, Amyklæ and Sparta. It was accompanied by laments sung from place to place, and by poetic competitions, the idea to be conveyed in the whole ceremony being the transitoriness of nature, and the return of life again in course of time. In this spirit the festival of the **Hyakinthia** was celebrated annually at Sparta in July, and lasted nine days, commencing with sadness and expressions of grief, and concluding with joyous excitement.

The myth to which this festival related, tells how **Apollo** accidentally killed, in throwing his disc, the beautiful **Hyakinthos**, whom he dearly loved, the youngest son of **Amyklas**; or, in another version, how **Zephyros**, the wind god, who also loved the boy, hurled back the disc at the head of Hyakinthos, out of jealousy towards Apollo. The sorrow at the beginning of the festival of the **Hyakinthia** was to commemorate his death, while the belief that

he had been transformed into the flower which sprang up where his blood fell, and bears his name, gave occasion afterwards to happy feelings of confidence in his return. Clearly the object of the myth, like that of **Persephone**, was to point to the alternating decay and return of life in nature, which in this instance is conceived under the form of a youth, the disc of Apollo being equally clearly a symbol of the sun, which scorches up vegetation. This festival was followed, in August, by that of the **Karneia**, which, in Sparta particularly, had a warlike aspect, inasmuch as the entire population withdrew from the town, and for several days encamped in tents in the neighbourhood, like a besieging army, the object being, by living in tents, to avoid the injurious effects of the intense heat of the dog-days; and thus we have a second festival originating in the destroying heat and pestilences sent by Apollo in his capacity of **Karneios**. As a religious ceremony, however, the intention of the festival was to appease the dreaded god, and accordingly it was attended with great reverence in Sparta, and from thence transplanted to Kyrene a Greek colony on the north coast of Africa, to the islands of Rhodes and Sicily, and to the Greek cities in Lower Italy—such as Tarentum and Sybaris. The finest of the temples in honour of this Apollo was at Amyklæ.

As a god having influence over the stormy as well as the peaceful sea, Apollo was worshipped under the title of **Delphinios**, in the island of Crete, at Krissa, in the district of Phokis, at Delphi, in the island of Ægina, at Miletus, and elsewhere, his sanctuary in this capacity at

Athens being called the **Delphinion**, and believed to be the oldest place of refuge, and court for the trial of capital crimes. In April was held there the festival of the **Delphinia**, to commemorate the tribute of seven boys and seven girls which Athens had been compelled to send annually to Crete, to be sacrificed in very early times, until **Theseus** relieved it of the burden. The symbol of Apollo in this character was a dolphin. After this followed, in May, his principal festival—the **Thargelia**—instituted to celebrate the ripening of the fruits of the field under the warmth of the sun, while, at the same time, it was a festival of expiation, in memory of the human sacrifice of ancient days.

About the same time was celebrated the **Delia**, or principal festival of the Ionian race of Greeks. In August occurred the **Metageitnia**, a festival at which Apollo, as god of harvest and plenty, entertained the other gods, and encouraged neighbourly feeling among his worshippers. In October the firstfruits of the fields were offered to him, and in September a festival was held in his honour, as a helper in battle. Naturally, he had many temples in Greece, and of these the most splendid was that at Delphi, on Mount Parnassos, in the district of Phokis, in which, as has been mentioned above, was his famous oracle, presided over by a priestess, with the title of **Pythia**. She sat aloft on a sacred tripod of gold, which stood just above the opening of a chasm in the rock, out of which rose a continual stream of cold vapour, which drove the priestess into a state of frenzy when she sat above it. Her method of prophesying was by

uttering, in the excitement of her frenzy, single words, which the priests of Apollo caught up and put into verse, in such a cunning way as to have, instead of a clear incontrovertible meaning, always a double and easily mistaken import.

To give only one example: the oracle, when consulted by the Athenians for advice as to how to meet best the approach of the Persian forces, returned as its answer, "Trust to your citadel of wood." This the Athenian sages misunderstood, and proceeded to have the Acropolis protected with wooden bulwarks, which naturally could not for a moment resist the enemy. Themistocles, however, and the younger men of the day, declared that the words referred to the fleet, and succeeded in persuading the people to take to the ships, the result of which was the glorious victory of Salamis. Had the interpretation of the sages been accepted generally, the oracle would have had the answer ready, that it meant the fleet. It was only by such tricks that the oracle of Delphi, clever and far-seeing as the priests were, could have maintained its reputation for unerringness and its vast influence.

In the neighbourhood of Delphi, on the Krissaeon plain, were celebrated the **Pythian games**, one of the national festivals of the Greeks in honour of Apollo, to commemorate his youthful victory over the dragon Python. At first, this festival occurred every seventh, afterwards every ninth, and latterly every fifth year. The prize of victory was a laurel wreath.

In Rome the worship of **Apollo** was not established till

320 B.C., a temple being raised to him in that year, in consequence of a pestilence that had visited the city. Afterwards, a second temple to him was erected on the Palatine hill. The **Apollinarian games** were instituted during the second Punic war.

The laurel, the stag, wolf, swan, dolphin, and raven were sacred to him.

ARTEMIS, OR DIANA, AND SELĒNĒ, OR LUNA.

(PLATES XIV. AND XV.)

Artemis enjoyed a variety of titles, corresponding to the differences in the form of her worship—as, for example, **Munychia**, goddess of the moon-light; **Lykeia**, goddess of light; **Delphinia**, **Daphnia**, **Opis**, or **Upis**, which is explained to mean “the bright eye of night,” as the moon may be compared to be in the face of the heavens; **Kalliste**, “most beautiful;” **Despœna**, “mistress;” **Agrotera**, “eager huntress;” **Laphria**, “winner of spoils;” **Brauronia**, “goddess of Brauron;” **Limnœa**, “goddess of marshy, well-watered land, with rank vegetation;” **Orthia**, or **Orthosia**; **Britomartis**, or **Diktynna**; **Kynthia**, **Delia**, **Phœbe**. She was twin-sister of **Apollo**, and born before him. Her father and mother were **Zeus** and **Leto**.

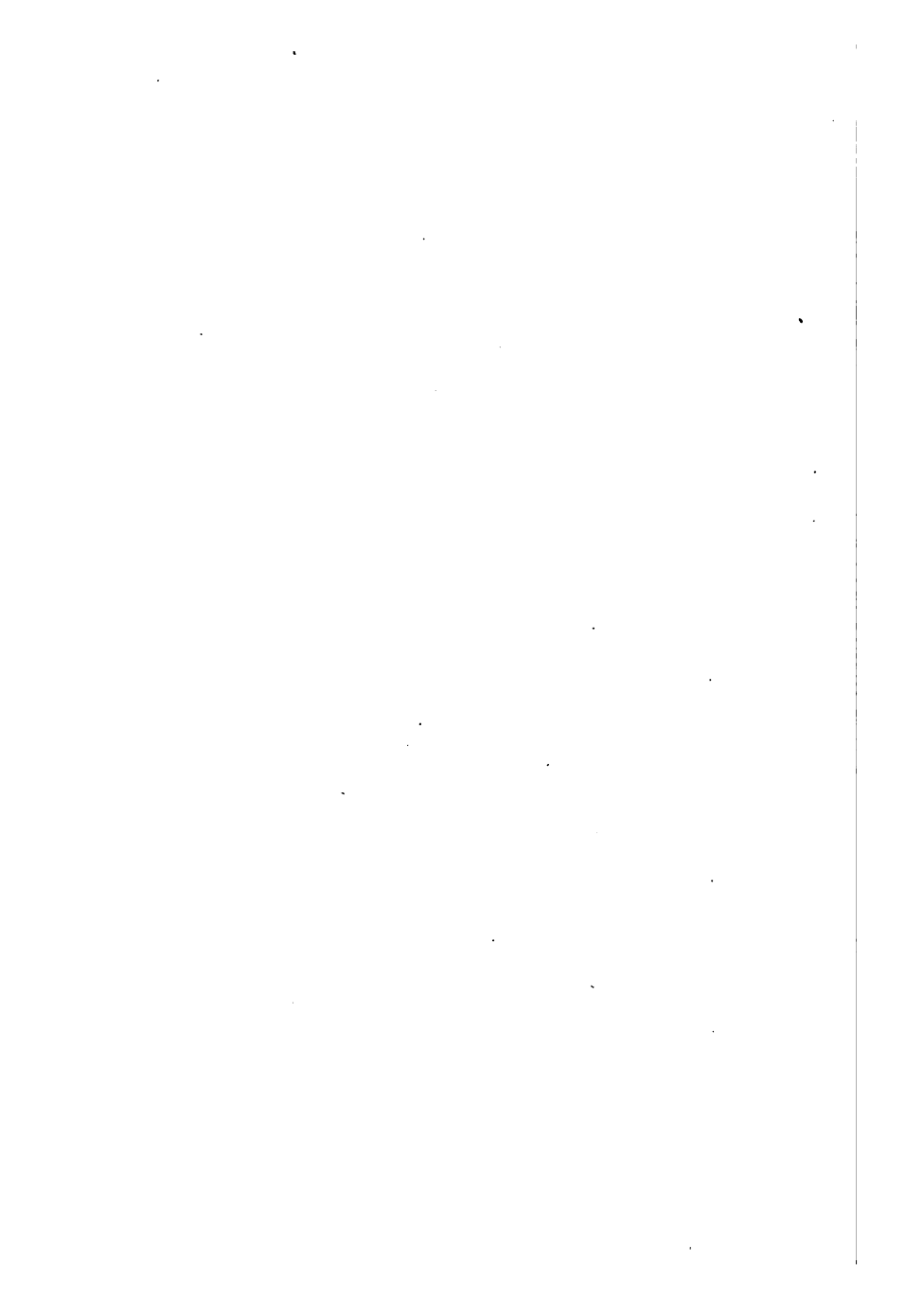
“In Plate XVIII. **Leto** is figured rushing, with both her children in her arms, away from the serpent **Python**, “sent against them by **Hera**.”



Artemis, or Diana.



Dionysos, or Bacchus.



Originally, **Artemis** was the divine personification of the moon and of night, just as her brother **Apollo** was originally god of the sun and the light of day. But by degrees, as the moon came to be viewed, like the sun, on the one hand as a mere illuminating orb, and; on the other, as possessing a real or apparent and generally believed influence upon vegetation, and on human as well as animal life, there grew up a distinction between moon-goddesses of two kinds, corresponding to the sun gods of two kinds. The one was **Selēnē**, or **Luna**, whose signification was merely that of goddess of the orb of night, as **Helios**, the sun, was of the orb of day. The other was **Artemis**, or **Diana**, who embraced in her character all the other functions exercised by the moon on earthly life, and accordingly, like **Apollo**, became the subject of a largely developed religious belief; while the myth of **Selēnē**, on the contrary, like that of **Helios**, was but little and sparingly improved upon. It was, therefore, from one and the same reason that the confusion took place, in later times, between **Artemis** and **Selēnē**, as between **Apollo** and **Helios**.

As the variety of the real and fancied influences of the moon upon natural life was very great, proportionately great was the variety in the myth of **Artemis**—a locality of worship sometimes, at other times a particular point of view of her character, determining the phase of it. To arrive at a correct idea of her in this respect, we must not forget that the gods of the ancients were personifications of the elements of nature, and that their worship, accordingly, was made to suit the local features of the district where it was established.

We must not, however, expect to find in the mythological narratives observations of natural phenomena corresponding precisely with our own. This, of course, applies to the case of **Artemis**, and should lead us not to be surprised by much that at first sight may seem strange in the myths regarding a goddess whose worship, varying in form according to the peculiarities of her character, was very widely spread. And further, it should be observed that many peculiar features in the myths of **Artemis** are traceable to the fact of her being twin-sister of **Apollo**, whose inner and spiritual qualities she was believed to share.

It was observed that the vegetation of warm southern lands spread and flourished most under the quickening influence of the coolness of night and the fall of dew, which often for whole months was a substitute for the missing rains. It was known by experience that the fall of dew is most copious when the sky is clear and the moon sheds her pure light—and hence to **Artemis** was ascribed the cause of fertility in this direction. Hence she was believed to roam by night through woods and groves, over hills and valleys, accompanied by the nymphs of the fountains; beside rivers, fountains, and marshes her presence was felt. In Arcadia, however, we find her worshipped as goddess of the "happy lyre" and dancing, and in this capacity associated with the Muses, Charites (Graces), the Nymphs, **Aphrodite** (Venus), and **Athene** (Minerva). We have traced the origin of her character, as goddess of the fertility arising from the fall of dew, directly to her function as moon-goddess; but this conception of her as the music-loving

Artemis (Hymnia) can only be accounted for by her relationship to **Apollo**.

To the same class of borrowed conceptions belongs that which, describing mankind at birth as coming out of night into the light of day, represents Artemis as the guardian and helper of childbirth, with the title of **Eileithya**, **Ilithya**,* or **Eleutho**. She was throughout looked upon as a goddess of the female productive power in nature, and accordingly the care and nursing of children through their illnesses was placed under her supervision. A festival, accompanied by the dancing of young girls, was held in her honour as goddess of youth, in Messenia, Lakonia, Elis, and elsewhere in Greece. Similarly, from the notion that mankind after death seems to sink into night again, she came to be viewed as goddess of death, particularly of that manner of death which could not be assigned to a known cause—it being said of those who were stricken suddenly, without an ostensible cause, such as an injury or wound, that Apollo or Artemis had laid them low with a kindly arrow: and in these cases the death of men was ascribed to Apollo, and of women to Artemis, as a rule.

From the fact that the moon, with its pure modest light, naturally suggested, as it does to us also, the idea of a modest pure virgin, Artemis, as her name implies, the "modest, spotless goddess," came to be looked on as a virgin, and as having under her special care all shy and modest youths,

* Both names are also assigned to **Hera**, while **Eileithya** herself is described as a daughter of **Zeus** and **Hera**.

whether boys or girls, from whom she received presents of wreaths of flowers in the spring-time. In this spirit she was worshipped in Athens, Corinth and Thebes, as goddess of strict upbringing, of good fame, of upright mind, and of sensibility in the affairs of ordinary life. She chased and fired her arrows at all wild and unchecked creatures and actions.

As goddess of the moon, a festival, called **Munychia**, was held in her honour in Attica, at which round cakes, in the shape of a full moon, with lights stuck in them, were offered to her. In the same district of Greece a festival of young maidens was held in her honour as moon-goddess, with special influence on the storms of the sea. That she had influence on the sea, the ancients believed from observing the coincidence between the course of the moon and the ebb and flow of tides—and thus it happened that in port towns her worship was specially attended to.

Meantime, however at variance the myths of this goddess and the forms of her worship may appear, they are all agreed in this—that **Artemis** was goddess of night, with all its terrors, and of hunting.

It was through being in the first instance goddess of fertility everywhere, that she came to be viewed as the goddess who protected woods and fields against wild beasts; and hence goddess of the hunt. In uncivilized districts, especially if they were mountainous, the hunting of game was a matter of great importance to the people. This was the case in many parts of Greece, where Artemis was duly honoured. While bountifully providing animals of the chase for the use of man,

she at the same time protected life and property from the ravages of wild beasts as a rule, but on occasion would let loose some formidable creatures—like the wild boar of Kalydon—to punish an injury done to her. To express her character of a huntress, she was represented, in ancient works of art, holding a young lion or panther, or wearing a skin of a panther round her shoulder. The fisherman also plied his art under her patronage, for which reason she was sometimes represented surrounded by fish, or with reeds in her hair, to indicate her presence beside lakes and swamps.

When only a maiden of tender age, she resolved, and obtained **Zeus'** consent, to remain always in a single state, and, like **Athēnē**, continued constant and true to her resolve, punishing with great severity every offence against this principle on the part of the nymphs who accompanied her, as we see in the examples of **Daphnē**, whom she transformed into a laurel-tree, and **Kallisto**, into a bear. With similar severity she chastised every injury to her divinity, as the Greeks found in their passage to Troy, their fleet being detained in the harbour of Aulis through storms sent by her, because **Agamemnon** had killed one of her sacred deer. She sent among the Ætolians as a punishment the so-called Kalydonian boar, a fierce monster, which continued to devastate the fields till it was slain by **Meleager**. But still more cruel was her punishment of those who offended her sense of modesty and shame, as did the hunters **Orion** and **Aktaeon**, the latter being transformed into a stag at her command, and thereupon torn to pieces by his own dogs. In slaying the daughters while **Apollo**

slew the sons of **Niobe**, she appears in the character of a goddess who avenges insults offered to the other gods.

Her favourite pleasure was the hunt, through the pursuit of which she became spirited and warlike in character. Her arrows took unerring aim, and rendered valuable service to her father, **Zeus**, in his war with the Titans and Giants, and afterwards to the Trojans in their war with the Greeks.

Considering the variety of powers and functions ascribed to this goddess, it is not surprising to find her represented in art in a variety of forms. The most usual, however, was that of a young goddess of rare ideal beauty, "in the attitude of a huntress (Plate XIV.), powerful, stately, and dressed as a modest virgin, her chiton girt for speed, and her arms free to use the bow; wearing sandals on her feet; a quiver full of arrows hangs behind her right shoulder; a young deer springs by her side, she keeping pace with it, and holding on by its horns, as a sign that the beasts of the wood are her special possession."

At other times she is represented with bow or spear in hand, or with a hound by her side, or driving in a chariot drawn by stags.

Selēnē, or **Luna**, it has already been said, stood as goddess of the moon in the same relation to Artemis as did Helios to Phœbos-Apollo, inasmuch as she merely represented the orb of the moon, while Artemis represented the influence exercised on nature by night, the symbol of which was the moon, as the sun was symbol of day. Accordingly, as compared with **Helios**, the rising star of day, **Selēnē**

represents evening and night, carrying a torch, and clad in long heavy robes, with a veil covering the back of her head. On her brow she wears a half-moon (less frequently horns) and leans forward, as if moving with speed, in a chariot drawn by two horses; or she rides on a mule. The story of her love for the beautiful young **Endymion**, whom she found asleep on a hill-side, and, enamoured of his loveliness, descended to him, is the best known of the myths concerning her, and may be taken as a symbolical representation of the gentle influence of the goddess of night, who watches the slumbers of unconscious creatures. Among the Romans, **Luna** had a handsome temple, founded by King Servius Tullius, on the Aventine Hill, another on the Capitol, and a third on the Palatine.

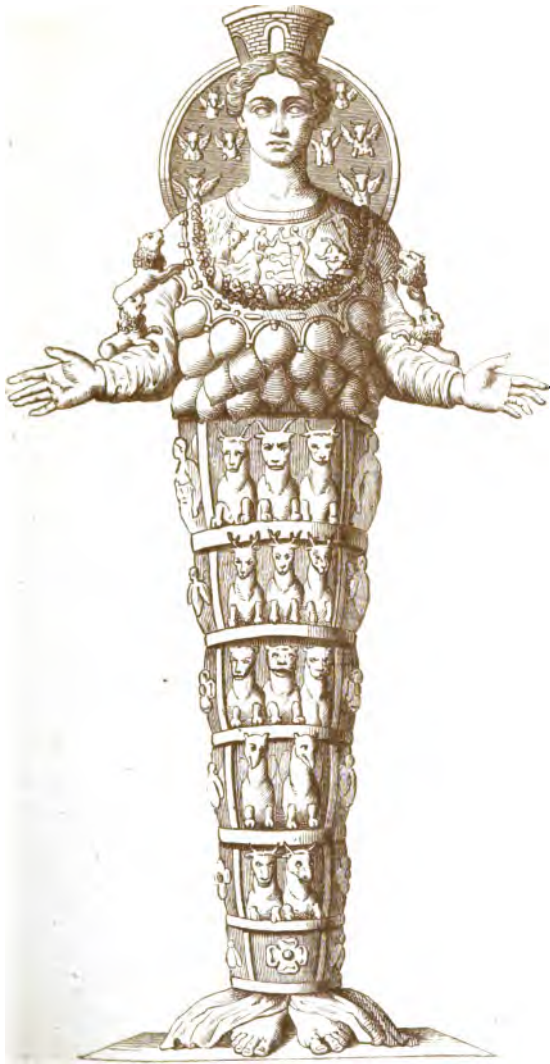
Compared with the Artemis whom we have up to now been describing, the so-called Ephesian Artemis, or **Diana of Ephesus**, presents (Plate XV.) so very different and strange an aspect, that at first sight we are completely at a loss to understand how by any possibility the term of a virgin could be applied to her. Her appearance altogether wants the simplicity, humanity, and truth to nature which characterised the Greek gods, and, what is more, bears the most obvious signs of maternity. It would seem that the Greeks, who settled as colonists in very early times on the coast of Asia Minor, found this goddess being worshipped by the native population of that land, and adopted her in the place of Artemis, who, leaving out the fact of her being a virgin, was identical with the Asiatic goddess in respect of her divine power over fertility, childbirth, the moon, and hunting.

With so much in common, the real difference was made light of between the Greek virgin Artemis and the maternal oriental goddess, so zealously worshipped at Ephesus, the chief city of Asia Minor, after which she was named. In certain respects this Ephesian deity resembled **Rhea-Kybēlē**, and, like her,

“ Was represented (Plate XV.) with a mural crown on her head. Behind the crown is a disc or symbol of the moon ; on her breast, like a necklace, a garland of flowers, as a sign of her influence in the spring-time, while above it are figures of maidens ; lions cling to her arms ; as mother of wild beasts, she has many breasts ; the lower part of her body is closely bandaged, and ornamented with figures of animals, stags, gryphons, lions, and bulls, whose horns signify the horns of the moon ; at the sides are flowers and bees ; only the front parts of her feet are visible.”

Other ancient figures, also with many breasts, represent her holding in each hand a rod or a chain which reaches to the ground, the lower part of her body being formed by a block of stone narrowing towards the base.

The worship of **Diana of Ephesus** extended, as already remarked, throughout Asia Minor, and thence spread to other places, never, however, obtaining a firm footing in Greece proper. At Ephesus she had a temple, which, for the grandeur of its architecture, its size, splendour, and wealth, was reckoned one of the seven wonders of the ancient world. On the night on which Alexander the Great was born, it was set fire to and almost completely destroyed by a man named Herostratos, whose object was simply to hand



Diana of Ephesus.



down his name in history. Afterwards, when Alexander had gained renown by his extraordinary conquests in Asia, this coincidence was remarked, and accepted as having been an omen of his future fame. Whether he himself believed so or not, he gladly assisted in the rebuilding of it, so that when finished, it was more magnificent than before. Diana was still being worshipped zealously when the Apostle Paul went to Ephesus to preach Christianity, and accordingly he was received with hostility, especially by the silversmiths and goldsmiths, whose trade consisted largely in the production of small shrines, or representations of the front of the temple of **Diana**, to be sold among her worshippers and devotees. Feeling that the success of Paul's preaching would ruin their trade, they raised so great an opposition to him and his followers, that they were obliged to leave the town. Nevertheless, the new religion found converts, and from that time forward formed a Christian community there. Artemis was also worshipped under the title of **Leukophryne** in Asia Minor, and as such had a splendid temple at Magnesia on the Mæander.

The worship of the **Tauric Artemis** was at first peculiar to the countries on the shores of the Black Sea, the Crimea being the principal centre of it. From the Crimea, it is said, Orestes brought an image of the goddess, and transplanted her worship to Greece, where it took root, among other places, at Sparta. There she was styled **Orthia** or **Orthosia**, and received sacrifices of human beings, which, however, in later times, were commuted for the well-known ceremony of flogging youths at her altar, said to have been

introduced by the Spartan legislator, Lykurgos. She was the virgin goddess of the moon, and was represented riding on a bull, the horns of which call to mind the horns of the moon.

In the islands of Crete and Ægina, on the coast of Laconia in the Peloponnesos, and in many other places, **Artemis** was worshipped under the name of **Britomartis** or **Diktyнна**, probably with reference to her patronage of fishing.

Wherever **Apollo** was worshipped, were to be found temples and altars of **Artemis**. Among the Romans the worship of Diana was a native, not an imported, worship, a temple having been erected for her in Rome, on the Aventine Hill, so early as the time of King Servius Tullius. Her sacrifices consisted of oxen and deer, and these, as well as the fruit presented to her, had to be perfectly clean and faultless, as became the virgin goddess. Stags, dogs, and the firstfruits of the fields were sacred to her.

DIONYSOS, OR BACCHUS,

(PLATE XIV.,)

Having more titles than any other deity, was styled, to increase their number, "God of the many names." Of these the most familiar are **Bromios**, **Lyæos**, **Euius**, and **Dithyrambos**. In Greece his usual name was **Dionysos**, or **Bakchos**; in Rome, **Bacchus**.

The belief in the existence and powers of this god appears to have been borrowed by the Greeks in its primitive form

from oriental mythology, to have been developed by them, and in later times communicated to the Romans. His original signification was that of a divine being, whose power might be noticed operating in the sap of vegetation ; and, accordingly, spring was a season of gladness and joy for him, and winter a season of sorrow. But as time went on, he came to be viewed chiefly as the source of the happiness and mirth which arise from the enjoyment of the noble fruit of the vine ; while afterwards, from the fact that his festivals in spring and summer, with their gaiety and mirth, gave occasion to the first attempts at dramatic performances, he added the function of god of the theatre to that of god of the vine.

He was born, it was commonly believed, at Thebes, and was a son of **Zeus** and **Semele**, a daughter of **Kadmos**, the founder of that town, a son of **Agenor**, and grandson of **Poseidon**. Of his birth poets relate how **Hera**, indignant at this rival in her husband's affections, determined to get rid of her ; and to this end, assuming a disguise, went to Thebes, and presented herself to Semele ; how she succeeded in winning her confidence, and thereupon took occasion to propose that she should ask Zeus to visit her for once in all the plenitude of his majesty as god of thunder ; how Zeus, who, without waiting to listen, had hastily sworn "by the black waters of the Styx," to grant whatever she should ask, was vexed when he heard the foolish request, from granting which no power could absolve him ; how one day he appeared before the luckless Semele with a display of thunder and lightning which caused her death. So far the

desire of vengeance on the part of Hera was satisfied. But Semele, at the moment of her death, gave birth to a male child, whose life Zeus fortunately restored. That was the child **Bakchos**. To prevent its suffering at the hands of Hera, Hermes, the messenger of the gods, was secretly despatched with the infant to a place called Nysa, where were certain nymphs, to whom, along with **Silenos**, the charge of bringing up the child was entrusted. His title of **Dithyrambos**, it is said, means "twice born," and refers to the incident of his life being restored by Zeus. In after times it was applied to a species of song in honour of the god of wine, of which Arion of Methymna was the reputed composer.

The childhood of **Dionysos** was spent in innocence and happiness among the nymphs, satyrs, sileni, herdsmen, and vine-tenders of Nysa. But when he arrived at manhood he set out on a journey through all known countries, even on to the remotest parts of India, instructing the people, as he proceeded, how to tend the vine, and how to practise many other arts of peace, besides teaching them the value of just and honourable dealings. He was praised everywhere as the greatest benefactor of mankind. At the same time, it is said, apparently with reference to the fierce and stubborn mood which in some cases follows copious indulgence in wine, that he met occasionally with great resistance on his journey, but always overcame it, and punished those who opposed him most severely. As an instance of this, we will take **Lykurgos**, the king of Thrace, whom, for his resistance, Dionysos drove mad, and caused to fell his son, mis-





Ariadne.

taking him for a vine-plant, and afterwards to kill himself in despair.

There are stories that represent even **Dionysos** as taking part on his father's side in the war with the Giants, either in his own person or in the assumed form of a wild lion.

It was in one of his journeys about the world that he first saw **Ariadne**, the daughter of **Minos**, king of Crete, whence she had been taken by **Theseus**, and abandoned by him on the island of Naxos. Struck with her singular beauty, **Dionysos** made her his wife.

“The story of his finding **Ariadne** asleep was frequently chosen by artists for a subject. The accompanying figure (Plate XVI.) is taken from a very beautiful ancient statue.”

Previous to his marriage with **Ariadne** he had several sons by other nymphs and goddesses, as, for example, **Hymen** and **Priapos**, by **Aphrodite**.

Varied and diverse were the notions of the Greeks concerning the functions of **Dionysos**, and equally varied the ceremonies of his widely spread worship. In his restless wanderings he was accompanied by a wild uproarious following of **Mænads**, or **Bacchæ**, **Satyrs**, **Nymphs**, and a crowd of deities of woods and rivers, but chief of all by **Silenos** and **Pan**. The wild procession rushed on with torches and thyrsus-rods in their hands, singing and shouting amid the clash and jar of cymbals and flutes. At first, the main centre of these wild ceremonies was Mount Parnassos, but gradually they spread over the whole of Greece. They were, however, only permitted

to take place once in three years, and on these occasions an immense mob of girls, women and men, intoxicated with fiery wine, dancing and rioting, outraged good conduct, and spent day after day and night after night in the woody heights. From Greece this festival spread to Italy, but there became so licentious that the Senate strictly prohibited it. This festival was called **Bacchanalia**; the women, whether young or old, who took part in it, **Bacchæ**; the men, **Bacchantes**.

The vine, ivy, and pomegranate were sacred to this god; his sacrifices consisted of goats and pigs.

In works of art **Dionysos** was represented under a variety of forms; of these, however, two are to be specially noticed. The one incorrectly traced to an oriental origin, and called the "Indian Bakchos," being purely Greek, represents him as a man of years, with worthy aspect, a long beard, a diadem on his brow, and long drapery sweeping to his feet, the intention being to represent him as the source or father of all productiveness in vegetation. In the other figure he is represented as a beautiful youth with an almost feminine appearance, beardless, his hair falling in long tresses, and adorned with a wreath of ivy or vine tendrils, sometimes wearing the skin of a stag over his shoulders, or with small horns on his brow, and often in a car drawn by panthers or lions, or riding on one of these beasts. In this youthful form he is essentially the god of wine. But, excepting with reference to his birth and upbringing, he is not in ancient art represented as a child, as we frequently find him in modern art. The earliest figure of this god was a

mere piece of wood, a pillar turned with the narrowest end down, occasionally surmounted by a mask or head.

“ The beautiful statue figured in Plate XIV. represents him in an attitude of repose, youthful, powerful, and noble, becoming his signification as source of natural life and happiness ; beardless and nude, his hair streaming in thick long tresses, and crowned with the noblest of fruits, the grape ; in his hand a thyrsus ; vine tendrils with their leaves and clusters twine round the trunk of the tree against which he rests.”

The thyrsus is a long rod with a pine-cone on the top, and often entwined with tendrils. It and a drinking-cup are the attributes of the god.

HERMES, OR MERCURY,

(PLATES X. AND XVII.,)

Was a son of Zeus and Maia, a daughter of Atlas. Among the Romans his position as a god was not one of the noblest, his province being chiefly to protect the interests of trade, and of peace generally, on which account he was represented holding the sacred branch of peace. Among the Greeks, on the other hand, he had far greater influence, being from very early times regarded as the special deity to whom was due the prolificness and welfare of the animal kingdom.

In consequence, however, of the fact that in early times the chief source of wealth consisted in herds of cattle, the prolificness of which was traced to him, it came to pass in

time that he was considered generally to be the first cause of all wealth, come whence it might. But as civilization advanced, and it became known by experience that there was no means of acquiring wealth so rapidly as by trade, his province was extended to trade, and the protection of traders. Again, since the main condition of prosperity in trade was peace and undisturbed commerce by land and sea, he came to be viewed as guardian of commerce. And, further, assuming that all who took part in trade were qualified to look after their own interests, shrewd and prudent, the function of protecting prudence, shrewdness, and even cunning, was assigned to him. In certain aspects of trade, if not in the best, it was reckoned a great point to talk over and cajole purchasers, and from his protection of this method of doing business, **Hermes** came to be god of "persuasive speech" or oratory. Finally, it being only a short step from this to cunning and roguery, we must not be surprised to find him described as protector of thieves and rascals, though no doubt this task was assigned him more in joke than in earnest.

His office of messenger and herald of the gods, in particular of **Zeus**, appears to have originated partly in the duty assigned to him of protecting commerce, the success of which depends largely on the messengers and envoys employed in it, and partly in other functions of his which would lead us too far to explain. As messenger and envoy of **Zeus**, Hermes conducts the intercourse between heaven and earth, announcing the will of the gods to men, and from this office was further derived his character of a god of

oracles. In the capacity of messenger or herald he had access even to the underworld, whither, under the title of **Psychopompos**, he guided the souls of the departed, crossing in Charon's bark, and placing them before the throne of the deities below. (Plate VI.)

In proportion to the variety of the tasks which he had to perform was the variety of mythical stories about his actions and life, some of them taking us back to the very day of his birth. For it was not an uncommon practice in the early myth-making age to ascribe to the infancy of a god some instance of the peculiar qualities by which he was afterwards distinguished. So it happened with Hermes.

His birth having taken place on the 4th of the month, that day became sacred to him. Born, as it was believed, during the darkness of night, in an unfrequented, lonesome cave on Mount Kyllene, in Arcadia, and on this account styled **Kyllenios**, he was only a day old when a remarkable example of his cunning and knavery occurred. Slipping out of the couch in the cave where he was left asleep as was supposed, the night being dark and cloudy, he found a herd of cattle belonging to his brother Apollo (as sun god), and stole a number of them. When the morning came, Apollo searched in vain for the missing cattle; for the infant god had cleverly succeeded in obliterating all traces of them by fastening bunches of broom to their hoofs, and in this condition driving them backwards into a cave at Pylos, so as to produce the impression that they had left instead of entered the cave. After this adventure he slunk back to his couch, and feigned to be asleep. He had, however, been observed

by a rustic named Battos, who informed against him, whereupon Apollo, angry at such a daring piece of robbery, dragged him out of his couch, and took him off to the throne of **Zeus** to be punished and made an example of. But **Hermes** was irrepressible, took up a lyre which he had made the day before out of the shell of a tortoise, and proceeded to play on it to the amusement and delight of both Zeus and Apollo, and further ingratiated himself with his brother by giving him the lyre, inventing for his own use a shepherd's pipe. The cattle of the sun god were the clouds, and Hermes was a god who presided over the fertility of nature. The signification of the story of his stealing some of these cattle on a dark night, would therefore seem to be simply that of clouds discharging fertilizing showers by night.

The two brothers having thus made their peace, continued from that time forward on the best of terms, Apollo attesting his good disposition towards Hermes by giving him in return for the lyre a present of a golden divining rod, and also the power of prophecy. This condition, however, was attached to the gift, that he was not to communicate his revelations of the future by words as did Apollo, but by signs and occurrences. That is to say, that persons revolving some undertaking in their mind, were to be guided by certain unexpected sights, accidents, or incidents, and were to recognise in them the favour or displeasure of the gods with reference to the enterprise in question, a method of proceeding common enough in modern superstition. These signs and incidents were believed to be sent by Hermes, whose counsel in other cases

of doubt, as to whether to do or not do a thing, was sought for by recourse to dice, the belief being that a high throw signified his approval, and a low throw the reverse.

The cunning and adroitness, the same good humour and ready answer which he gave proof of in the first days of his infancy, were often afterwards and with like success displayed by him, as, for example, when he stole the sceptre of **Zeus**, **Aphrodite's** girdle, **Poseidon's** trident, the sword of **Ares**, the tongs of **Hephæstos**, or **Apollo's** bow and arrows, in each case managing to make up matters, and smooth away the indignation of his victims. But the most celebrated instance in which his brilliant talents were fully displayed was the affair of **Argos** with the hundred eyes, whom **Hera** had appointed to watch over **Io**, one of the favourites of **Zeus**, whom the latter, that she might escape the vengeance of the jealous **Hera**, had transformed into a cow, a trick which the goddess had perceived.

Well, **Hermes** being commanded by **Zeus** to release **Io** from the surveillance of **Argos**, and in doing so to use no force, found the task no easy matter, seeing that the watchman had a hundred eyes, of which, when in his deepest sleep, only fifty were closed. **Hermes** succeeded, however, and in this fashion. Presenting himself to **Argos**, he commenced to amuse him by telling all kinds of tales, and having by these means fairly gained the watchman's confidence, he next produced a shepherd's pipe, and played on it various tunes of such sweetness that they gradually lulled **Argos** into so deep a sleep that one by one all his hundred eyes closed. The moment the last eyelid drooped **Hermes** slew

him, and at once released Io, and led her away. For this service he rose high in the estimation of Zeus, and from that time the name of "Argos-slayer," **Argeiphontes**, was the proudest title which he bore. As a memorial of Argos, Hera, it was said, set his eyes in the tail of her favourite bird, the peacock. But these and such-like instances of his knavery and cunning do not by any means express the whole character of **Hermes**; for his skill was also directed frequently to purposes of useful invention. It was he, for example, who invented **Apollo's** lyre, as well as that one by which the Theban musician, **Amphion**, did such wonders; and it was he who taught **Palamedes** to express words in writing. And, besides, wherever danger that required skill and dexterity as much as courage presented itself, he was always present to assist. He acted as guide to heroes, in their dangerous enterprises, and in that capacity frequently, as in the case of **Herakles**, was associated with **Athēnē**. To travellers who had lost their way he was a ready guide, and to exiles a constant and willing helper in strange lands and among ill-disposed people.

To his father, Zeus, Hermes rendered valuable service in the war with the Giants, having, in fact, saved him from the powerful **Typhon**. To the other gods he was as a rule glad to be of use. In his dealings with men he punished with unyielding severity, as was the manner of gods, every instance of undue familiarity, as we see in the example of **Battos**, whom he changed into a stone because he had informed Apollo of the robbery of his cattle.

Of the offspring of Mercury, by various mothers, the most

celebrated were the **Lares**, children of **Lara**, who became the guardian deities of all Roman households, their images and altars being held in high respect.

With **Aphrodite** Hermes became the father of that strange being, **Hermaphroditos**, half male and half female, who seems to be a personification of the idea that youth should combine the fresh sweet grace of Aphrodite with the readiness and alacrity of Hermes.

Statues, if they may be so called, consisting of a pillar running narrower towards the foot, and surmounted by a head of **Hermes**, were erected to him by roadsides, as god of roads, and especially of the highways of the country. These statues were called **Hermæ**, and it was the duty of travellers on passing one of them to place a stone beside it, a custom which not only largely helped towards clearing the fields of stones, but also led to improvement in the roads themselves, and hence to increased facilities for commerce.

It was **Hermes**, also, who presided over the preparation of sacrifices. It was even said that he himself had sacrificed some of the cattle stolen from **Apollo**. At the same time, it was his province to protect herds of cattle, as well as to foster the productiveness of land, gardens, and investments generally, a character in which he is represented in the **Hermæ**.

In the most ancient figures of the god, we find him represented as of a powerful form, with large pointed beard, his hair falling in long tresses, wearing a chlamys or mantle thrown back from his shoulders, a traveller's cap, with wings to his feet, and a rod in his hand. The figure we have

“Clad in long robes with heavy folds, and her eyes bound
“to express the idea that justice is no respecter of persons.”

She is further represented holding a sword and chain in one hand, and a balance in the other, to indicate the severity and the accuracy with which justice is to be meted out and administered.

II. INFERIOR DEITIES.

HITHERTO our descriptions have been confined to those deities of the Greeks and Romans, who, because their functions were subordinate to no god but **Zeus**, were styled of the superior order, or Olympian deities, **Hades** and **Persephone** being included, though their realm was the underworld, not Olympos. We proceed now to the inferior order, such as occupied subordinate positions in the system of gods, but were nevertheless worshipped independently, if not so universally as the others.

We begin with the

HORÆ,

(PLATE XXV.,)

The goddesses of the "seasons," daughters of **Zeus** and **Themis**. Their number was variously estimated according to the variety of the divisions of the year into periods, winter, however, not being reckoned as one, because it was the season of sleep and death in nature. Thus we find the worship of only two goddesses of seasons in Athens, the one

called **Thallo**, or goddess of "blossoming," and the other **Karpo**, or goddess of "harvest and fruit." But elsewhere in Greece the usual number was three, and as such they were represented in works of art (see Plate XXV.),

"With the attributes of the seasons: Spring with its "flowers, Summer with its grain, and Autumn with its grapes "and fruit."

Occasionally we find a fourth season, that of Winter, represented in the act of returning with booty from the chase; but, unlike her sisters, she is nameless.

As deities of the kindly seasons which bring about the budding and growth of nature, they were directly under the control of the superior deities, especially of Zeus and Hera. At times they are to be seen along with the **Charites** (Graces) in the company of Aphrodite, and sometimes along with the Muses in the company of Apollo; for it is in the happy seasons of the year that the joyous voice of nature is heard. In the capacity of goddesses who watched over the blessings of the fields, it became their duty, further, to regulate changes of the weather, now opening and now shutting the gates of heaven, alternately sending rain and sunshine as suited best the increase of vegetation. Tender and gladsome, moving in mazy dances, with crowns of gold and of flowers, they were always good and faithful to mankind, and, though sometimes seeming to the impatient to come late, always bringing with them something sweet and beautiful, never proving untrue or deceitful.

"The figure (in Plate XXXI.) represents a **Hora** dancing, with a wreath of palm-leaves on her head. The dish

“of fruit in her left hand probably indicates that she is the
“Hora of Autumn.”

Such were their functions in nature. In consequence, however, of the great and plenteous blessings that were observed to flow from the unchangeable and orderly succession of the seasons, the Horæ were also supposed to watch over good order and propriety in human life and morality, a task which seems to have given rise to the belief that they were daughters of **Themis**. Their names, in the cases where the three appear together, have been admirably chosen to suit this metaphorical notion of their character: as, **Eunomia** (wise legislation), **Dikē** (justice), and **Eirēnē** (peace). Eunomia's services were mostly directed to political life, the results being warmly praised by poets, and her worship never neglected by the State. Dikē's sphere of operations was more among the incidents of the lives of individuals, informing, it was said, her father, **Zeus**, of every injustice done on earth. Eirēnē, finally, being the most cheerful of the three sisters, was said to have been the mother of **Plutos**, that is, of riches, the gay companion of **Dionysos**, and guardian goddess of songs and festivities.

The goddess of spring was also specially worshipped as a Hora (Plate XXI.) under the title of **Chloris**, which corresponds to the Roman **Flora**. She was the goddess of buds and flowers, of whom **Boreas**, the north winter wind, and **Zephros**, the west spring wind, were rival lovers. She chose the latter, and became his faithful wife.

POMONA

Was goddess of garden fruits, and was represented wearing a wreath composed of such, or holding in her hand a horn of plenty full of them, with a dog by her side. Her appearance was that of a virgin in rustic garments. It was said that she had been originally a **Hamadryad**, but had yielded her affections to **Vertumnus**. Her worship was confined to the Romans. She had a priest, styled **flamen pomonalis**, specially devoted to her service.

VERTUMNUS,

The husband of **Pomona**, was worshipped by the Romans as a deity of the second order, who watched over the seasons as well as the garden fruits, and was represented with attributes similar to those of Pomona. In October, an annual festival, resembling a harvest thanksgiving, was held in his honour, the offerings brought him on that occasion consisting of firstfruits from the garden, and wreaths of flowers of all kinds. Like Pomona, he, too, had a priest of his own. At times he was represented, like **Saturn**, with a pruning-knife in his hand, and a wreath composed of ears of corn on his head. Originally he was worshipped under the form of a rough wooden post, but had afterwards a beautiful bronze statue made by a Roman artist.





Janus.



Hermes, or Mercury.

JANUS

(PLATE XVII.)

Was a deity unknown to the Greeks, but from the earliest times held in high estimation by the Romans, who placed him on almost an equal footing with **Jupiter**, even giving his name precedence in their prayers, and invoking the aid of both deities previous to every undertaking. To him they ascribed the origin of all things, the introduction of the system of years, the change of season, the ups and downs of fortune, and the civilization of the human race by means of agriculture, industry, arts, and religion. According to the popular belief, Janus was an ancient king who had come in remote early times from Greece to Latium, there instituted the worship of the gods, and the erection of temples, and himself deserved high honours like a god, for this reason, that he had conferred the greatest boon upon mankind by his instructions in many important ways. In some of the stories he is confounded with **Saturn**. In others it is said that **Saturn**, driven out of Greece, took refuge with Janus in Latium, and shared the government with him.

It is easy to explain the great honour paid to Janus by a people like the Romans, who, as a rule, had this peculiarity of pondering well the prospects of an undertaking before entering upon it. The beginning of everything was a matter of great importance to them, and Janus was the god of a "good beginning." It is in this spirit that the Roman poet, Ovid,

makes Janus say, "Everything depends on the beginning." Even when Jupiter had consented to an enterprise, prosperity in carrying it out was believed to be under the control of Janus, and, accordingly, great stress was laid on the circumstances attending the commencement of any project. Janus opened and closed all things. He sat, not only on the confines of the earth, but also at the gates of heaven. Air, sea, and land were in the hollow of his hands. The world moved on its hinges at his command.

"In accordance with this belief, he was represented, as in "Plate XVII., seated, with two heads, one being that of "a youth, to indicate 'beginning,' the other that of an "old man, to indicate the 'end,' whence he was styled "Bifrons (two-headed). In his left hand is a key to show "that he opens at the beginning, and shuts at the end; "the sceptre in his right is a sign that he controls the progress of every undertaking."

The first day of January, a month named after him, being the first day of a new year, was the occasion of a celebration in his honour. At the beginning of every month the priests offered sacrifice to him at twelve altars. He was invoked every morning as the beginner of a new day. Even at the sacrifices to other gods he was remembered, and received offerings of wine and cakes, incense, and other things. The husbandman prayed to him at the beginning of seed-time. When war was declared, he was invoked.

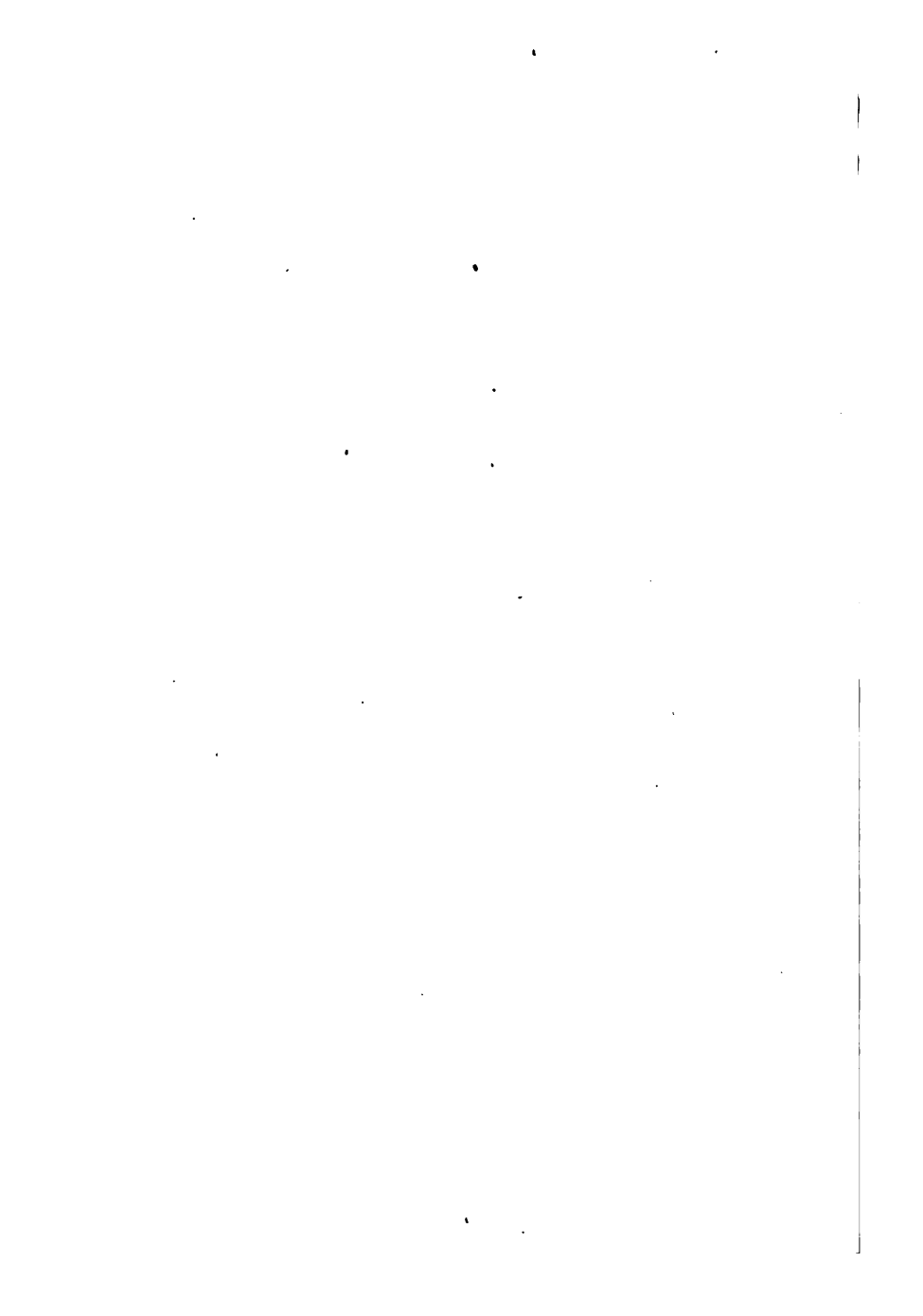
The public worship of Janus as a god was introduced into Rome as early as the time of Numa Pompilius, a foundation for its establishment having been previously laid



Themis.



Leto, or Latona.



during the reign of Romulus. The story runs, that the Sabines having once made an assault on the newly built town of Rome, a spring of boiling water suddenly appeared, and was the means of destroying these enemies. On this spot a temple was erected in honour of Janus, the gates of which stood open so long as Rome was at war, and were closed, with great ceremony and rejoicing, only in times of general peace. Rome was, however, so continually engaged in war, that in the course of the first seven hundred years after the foundation of the city, the gates of the temple were closed only three times, in the reign of Numa Pompilius, after the first Punic war, and during the reign of Augustus. Hence the temple of Janus with its gates shut came to be a very emphatic symbol of peace.

TERMINUS

Was the god of boundaries, and had, when represented in art, the figure of a boundary stone or pillar surmounted by a head, as in the case of the figures of Hermes by the wayside. Such figures of Terminus were occasionally surmounted by the head or bust of another god, as, for example, of Apollo or Athene, and in such cases were styled **Hermapollo**, **Hermathene**. **Pan** and **Priapos**, both rural deities, were also frequently represented in such a form.

Numa Pompilius is said to have erected the first altar to this boundary god, Terminus, and to have instituted his worship among the Romans. To accustom his sub-

jects to respect the boundaries of their neighbours, he ordered them to be marked off with figures of the god, and a festival to be held in his honour annually in February. It was called the **Terminalis**. Boundary stones were adorned with flowers on the occasion, and a general sacrifice offered, accompanied by lively songs.

PRIAPOS,

Called also **Mutinus** by the Romans, was a son of **Dionysos** and **Aphrodite**. He was a god of the fertility of nature, and, in this capacity, also guardian of vineyards, gardens, and cultivated fields. The idea of representing the productive power of nature under the form of a god is traceable back to a very great antiquity, but in later and depraved times it came to be misused for the purpose of giving expression to coarse sensuality and lust. This accounts for the diversity of his representations, of which, however, that is the most correct in which he appears as a man of years holding a pruning-knife in his hand, and fruit in his lap. The principal centre of his worship was **Lampsakos**, a town in Asia Minor, on the Hellespont, whence it spread over Greece. His symbols were, like those of **Dionysos**; a drinking-cup, a thyrsus, or a spear. At the festivals in his honour the sacrifices consisted of milk, honey, and asses.





Satyr.



Pan.

PAN

(PLATE XIX.)

Was looked upon by the pastoral inhabitants of Greece, particularly in Arcadia, as the god who watched over the pasture-fields, herdsmen, and herds. Woods and plains, hunting and fishing, were under his immediate care and patronage, and on this account he was differently described as a son now of **Zeus**, now of **Hermes**, his mother being in each case a nymph. As god of green fields he was associated with the worship of **Dionysos** (**Bacchus**), and as mountain god with that of **Kÿbēlē**. He was fond of sportive dances and playing on the shepherd's pipe, which afterwards took its name of Pan's pipe from him, the story being that he was the inventor of it. It seems that a coy nymph named **Syrinx**, whom he loved and followed, was transformed into a reed, that **Pan** cut it, and fashioned it into a pipe (**syrinx**) with such sweet notes when skilfully played, that he once ventured to challenge **Apollo** to a competition. The judge selected was **Midas**, who awarded the prize to **Pan**, and was, in consequence, punished by **Apollo**, who made his ears grow like those of an ass.

As god of herdsmen and country people, he journeyed through woods and across plains, changing from place to place like the nomadic or pastoral people of early times, with no fixed dwelling, resting in shady grottoes, by cool

streams, and playing on his pipe. Hills, caves, oaks, and tortoises were sacred to him.

The feeling of solitude and lonesomeness which weighs upon travellers in wild mountain scenes, when the weather is stormy, and no sound of human voices is to be heard, was ascribed to the presence of **Pan**, as a spirit of the mountains, a sort of Number Nip. And thus anxiety or alarm, arising from no visible or intelligible cause, came to be called "Panic fear," that is, such fear as is produced by the agitating presence of Pan.

His common companions were Nymphs and Oreads, who danced to the strains of his pipe, and were not unfrequently pursued by him with violence. It is said that he rendered important service to the gods during the war with the Titans, by the invention of a kind of trumpet made from a sea-shell, with which he raised such a din that the Titans took fright, and retreated in the belief that some great monster was approaching against them. Another story is, that **Dionysos** being once seriously attacked by a hostile and very numerous body of men on his way to India, was freed from them by a sudden terrible shout raised by Pan, which instantly caused them to retreat in great alarm. Both stories appear to have been invented to give a foundation for the expression "Panic fear," which has been explained above.

Pan, also called **Hylæos** or forest god, was usually represented as "a bearded man with a large hooked nose, "with the ears and horns and legs of a goat, his body "covered with hair, with a shepherd's pipe (syrinx) of seven " reeds, or a shepherd's crook in his hand, as in Plate XIX."

From Greece his worship was transplanted among the Romans, by whom he was styled **Inuus**, because he taught them to breed cattle, and **Lupercus**, because he taught them to employ dogs for the purpose of protecting the herds against wolves. The other forest deities, who were represented like Pan with goat's legs, were called **Ægipānes**, and sometimes **Paniski**.

FAUNUS, OR FATUUS,

Was a purely Roman deity, originally resembling the Greek **Pan**, as is implied in the name, which is only another form of the same word. In process of time, however, his character passed through many changes, and became different in many respects from that of the Greek god. It was not till late times, when the religion and myths of the Greeks emigrated into Italy, that the comparison of him with the Arcadian Pan was revived, and the identity of both asserted. The Roman poets frequently call the Greek Pan by the Roman name of Faunus. But the latter had certain myths peculiar to himself, and is represented by them as a son of **Picus**, and grandson of **Saturnus**, or, according to another version, a son of **Mars**, and originally an ancient king of Latium, who, for the good he did his people, by introducing agriculture and civilisation, came to be worshipped after his death as a prophetic deity of forest and field, under the name of Fatuus. His oracles were delivered in groves, and communicated by means of dreams, which those desiring them obtained by sleeping in sacred places on the hides of animals

that had been offered as sacrifices. **Fauna** also delivered oracles, but only to women. (See below.)

As god of the husbandman and patron of agriculture and cattle-rearing, an annual festival, the **Lupercalia**, or **Faunalia**, was celebrated in his honour by the Romans on the 5th of December. It was accompanied by sacrifices of goats, offerings of milk and wine, banquets, and dancing in the open air in meadows and at cross-roads. In the middle of February also sacrifice was presented to him. He had two temples in Rome. Artistic representations of him are rare, and not easily distinguished from those of Pan. The plural form of the word, **Fauni**, is merely a Roman expression for what the Greeks called **Paniski** or **Panes**.

PICUS, PICUMNUS, AND PILUMNUS.

Picus was also a pure Roman deity, a son and successor of **Saturnus**, father of **Faunus**, and husband of **Canens**. He was an ancient prophet and forest god. Another story has it that he loved and married **Pomona**. **Circe**, the witch, was attracted by his beauty, and finding her affection not returned, revenged herself by changing him into a woodpecker, a bird which was held to be a sacred symbol of prophecy by the Augurs or Roman priests, whose office was to foretell coming events by observing the flight of birds and by various other phenomena. In early times his figure consisted of a wooden pillar with a woodpecker on it, which was afterwards exchanged for a figure of a youth with a woodpecker on his head, the Romans generally considering

the appearance of that bird to be a sign of some special intention of the gods. **Picus**, besides being worshipped as a prophet and a god, was also looked upon as one of the first kings of Italy, and must not be confounded with **Picumnus**, who, with his brother **Pilumnus**, formed a pair of Roman deities whose office was to watch over married life. It was the custom to spread a couch for them at the birth of a child. **Pilumnus**, it was said, would drive away all illness from the childhood of the newly born infant with the club (pilum) which he used to pound the grain, while **Picumnus**, who had introduced the manuring of land, would give the child growth. Stories were told of the two brothers, of famous deeds in war and peace, such as were ascribed to the Dioscuri (Castor and Pollux).

FAUNA, OR FATŮA,

The wife, or, according to other myths, the daughter of **Faunus**, was a Roman goddess, whose origin and signification have been rendered very obscure by the variety of stories about her. She was identified with the goddess **Ops**, with **Kŷbĕlē**, with **Sĕměle**, the mother of **Dionysos** (Bacchus), with **Maia**, the mother of **Hermes**, with **Gæa**, **Hekāte**, and other goddesses. In the earliest times she was called simply the "kind goddess," her proper name as well as her origin being given out as a mystery. Her festival took place on the first night of May, and was celebrated with wine, music, merry games, and mysterious ceremonies, at which only women and girls were permitted

to be present. **Fauna** obtained the name of the "kind goddess" because, as some thought, her benevolence extended over the whole creation, in which case it was not strange that she should be identified with other deities. As **Fatūa**, she was represented with the appearance sometimes of Juno, sometimes of Kÿbĕlē, but commonly as an aged woman, with pointed ears, holding a serpent in her hand.

The offspring of **Fatua** and **Fatuus** were the **Fatui**, who were considered to be prophetic deities of the fields, and sometimes evil genii, who were the cause of nightmares and such-like. The name and obscure signification of this goddess seem to have given rise to the fantastic creations of modern times, which we call **Fays**, that is, beings with the power of witchcraft and prophecy, and possessed now with good, now with bad qualities, now useful and helping to men, now mischievous.

THE SATYRS,

(PLATE XIX.,)

Like the Roman **Silvanus**, belong to the order of forest deities, and are often confounded with the **Panes** and **Fauni**, though quite distinct from them. They represented the genial, luxuriant life in Nature, which, under the protection and with the aid of **Dionysos** (**Bacchus**), spreads over fields, woods, and meadows, and were, without doubt, the finest figures in all his company. As such at least they appear in the art of the best times, being never figured like

the Panes or Paniski as half man, half animal, but at most exhibit only such signs of an animal form as small goat's horns, and a small goat's tail, to show that their nature was only a little inferior in nobility to that within the divine or pure human form.

The Satyrs constitute a large family, and may be distinguished into several classes, the highest of which were those who nearly resembled their god (**Dionysos**) in appearance, and whose occupation was either to play on the flute for his amusement, or to pour out his wine. To another class belonged those older figures, distinguished by the name of **Silēni**; and to a third, the very juvenile so-called **Satyriski**. The figure given in Plate XIX. is that of a satyr of the highest order, represented

“As a slender youth leaning carelessly on a trunk of a tree, resting from playing on a flute. His hair is shaggy, on his brow are very small goats' horns. His countenance has a touch of animal expression in it. He wears nothing but a nebris or panther's skin thrown over his shoulder.”

The life of the Satyrs was spent in woods and on hills, in a constant round of amusements of all kinds; hunting, dancing, music, drinking, gathering and pressing the grapes, or in the company of the god, whirling in wild dances with the **Mænads**. Their musical instruments were the syrinx, flute, and cymbals.

We may remark in passing, that the term “satire,” commonly applied to poems of abuse, has nothing whatever to do with the **Satyrs**, and for this reason should not be written “satyre,” though derived from *satura*. The latter

is an old Latin word, which signified originally a poetic dialogue or gossip, which from its nature was admirably adapted for conveying criticism and indirect abuse, or satire in our sense of the word.

KOMOS

Was worshipped as guardian of festal banquets, of mirthful enjoyments, of lively humour, fun, and social pleasure, with attributes expressing joy in many ways. On the other hand, he was represented frequently as an illustration of the consequences of nightly orgies, with torch reversed, in drunken sleep, or leaning against something.

SILVANUS,

Like **Faunus**, was purely a Roman god, whose function also was to watch over the interests of herdsmen, living in woods and fields, and taking care to preserve boundary lines and banks of rivers. It was said that he erected the first boundary stones to mark off the fields of different possessors from each other, and thus became the founder of a regular system of landowning. He was distinguished according to the three departments of his activity, house, field, and wood. In works of art **Silvanus** appears altogether as a purely human figure, a cheerful aged man holding a shepherd's pipe, (for he, like the other deities of wood and field, was given to music,) and carrying a branch of a tree to mark him specially as god of the forest. This branch, which some-

times is that of a cypress, is explained as referring to his love for the beautiful **Cyparissus**, whom he is said to have changed into a cypress. There was a figure of **Silvanus** in Rome beside the temple of Saturn, and two sanctuaries dedicated to him. Women were excluded from his worship.

The myths are not clear about his origin. Some of them describe him as a son of Saturn.

PALES

Was worshipped originally in Sicily, and afterwards by the Romans, as a deity of cattle-rearing, being, according to some, male, according to others, female. A merry festival, called **Palilia**, was held in honour of this deity every year on the 21st of April, the day on which the foundation of the city of Rome was said to have been laid. Offerings of milk and must were presented to her, while pipes were played and cymbals beat round a blazing fire of hay and straw. An ox was driven through this blazing fire, the herdsmen rushing after it, a ceremony intended for a symbol of expiation. This festival, because of its falling on the anniversary of the foundation of the city, served also to commemorate that event.

This ancient deity was represented as an aged woman leaning on a leafless branch of a tree, or holding a shepherd's crook in her hand, and was frequently identified with **Fauna**, sometimes with **Kýbělē**, and even with **Vest**

SILENOS AND THE SILENI.

In some of the myths **Silenos** is represented as a son of **Hermes** (Mercury), in others, of **Pan** and a nymph, the latter statement accounting for his being figured with the tail and ears of a goat, while the rest of his form was purely human. He was usually described as the oldest of the Satyrs, of whom, indeed, all those well advanced in years were styled Sileni. Owing to his age, he came to be looked upon as a sort of paternal guardian of the light-headed troops of Satyrs, though, with regard to mythological signification, he was quite different from them. One myth traces his origin, along with the worship of Dionysos (Bacchus), to Asia Minor, and particularly to the districts of Lydia and Phrygia, the original centre of the worship of Kŷbĕlē (Rhea). In that quarter he was looked on as a sprite or dæmon of fertilizing fountains, streams, marshy land, and luxuriant gardens, as well as the inventor of such music as was produced by the syrinx (Pan's pipe) and the double flute which was used in the worship of Rhea and Dionysos.

According to other stories, he was born in, and was the first king of Nysa, but which of the many places of that name remains untold. It was most probably Nysa in Thrace; for Silenos, with the help of local nymphs, nursed and tended the infancy of Dionysos, as works of art show, and this, according to the myths, was spent in Thrace.

To the Greek mind he appeared specially as a companion of Dionysos, one who knew how to press the grapes for

wine, and so much loved that liquid as readily to indulge in it to excess, in which case the Satyrs kept him steady on his ass, or else he would have fallen. To express this feature of his character, he was figured with a wreath of vine tendrils on his head, with a drinking-cup or wine-skin in his hand, or intoxicated and supported by two Satyrs. He was a short, round-bellied, hairy old man, with a bald head.

The ass or mule which he used to ride was described as a most intelligent beast, and said to have distinguished itself at the time of the war with the Giants, in which its master, as companion and body-servant, a sort of Sancho Panza, to Dionysos, took part, by braying so loudly as to alarm the Giants, and help to put them to flight.

OKEANOS, TETHYS, PROTEUS.

Okeanos, a son of **Uranos** and **Gæa**, was god of the sea, and, like **Nereus**, was looked upon as the father of a large family of marine deities who went by the general name of **Okeanides** (see below). He was figured like **Nereus**, but with the addition of a bull's horn, or two short horns, a sceptre in his hand to indicate his power, riding on a monster of the deep, or sitting with his wife, **Tethys**, by his side in a car drawn by creatures of the sea. He is said to have been the most upright of his brother **Titans**, and to have had no share in the conspiracy against **Uranos**. For this reason he retained his office, while the other **Titans** were consigned to **Tartaros**. It was under the care of **Okeanos** and his wife that **Hera** grew up, and to them she

turned for safety during the war with the Titans. So quickly had his offspring spread among the rivers, streams, and fountains of the earth, that the sons alone were reckoned as three thousand in number. He was also identified with the great stream, Okeanos, which was supposed to flow in a circle round the earth, and to be the source of all rivers and running waters. His daughters, the Okeanides, were, like all marine deities, represented with crowns of sea-weeds, strings of corals, holding shells, and riding on dolphins. Painters rendered them as half human and half fish in form; but poets described them as beings of purely human form, giving their number very differently.

Prôteus was a son of **Okeanos** and **Tethys**, whose proper dwelling-place was the depths of the sea, which he only left for the purpose of taking the sea-calves of **Poseidon** to graze on the coasts and islands of the Mediterranean. Being an aged man, he was looked on as possessed of prophetic power and the secrets of witchcraft, though he would not be persuaded to exercise the former except by deceit or under threat of violence. Even then he made every effort to evade his questioners, changing himself into a great variety of shapes, such as those of a lion, panther, swine, or serpent, and, as a last resource, into the form of fire or water. This faculty of transformation, which both **Prôteus** and **Thetis** possessed, corresponds with the great changeability in the appearance of the sea.

NEREUS AND THE NEREÏDES,

Or **Dorides**, as they were sometimes called, are frequently confounded in mythology with **Okeanos** and his daughters, the **Okeanides**, all of them being marine deities of a lower order.

Nereus was looked on as an ancient sea god, a son of **Pontos** and **Gæa**, who, when the dominion of the sea fell to Poseidon, obtained a position under him, and along with it the power of prophecy. With **Doris**, his wife, he had as offspring fifty, or, according to other accounts, a hundred daughters, called Nereïdes or Dorïdes, of whom **Amphitrite** and **Thetis**, and next to them **Panope** and **Galatea**, were the most famous, the first-mentioned having become the wife of Poseidon, while even Zeus desired to marry the second. But the Fates having announced that from this marriage would issue a son who would surpass his father in might, Zeus relinquished his wish, and gave Thetis in marriage to **Peleus**, to whom she bore **Achilles**, and thereafter returned to live among her sisters of the sea.

Nereus is represented in works of art as an old man with a look of dignity, his daughters as sweet, beautiful maidens. Poets described them as modest nymphs dwelling in a splendid cave at the bottom of the sea, now riding on dolphins or other creatures of the deep, now swimming, sporting, splashing about in troops on the sea, sometimes accompanying the sea-born **Aphrodite**, or playing in the

warm sunshine on the shores of bays and at rivers' mouths, drying their wet tresses. In such places they were duly worshipped. To the pious feeling of the Greeks the whole of nature appeared in some way divine, and was accordingly viewed with reverence and sanctity. In this spirit the phenomena of the sea were viewed under the form of divine personifications called Nereides, the peaceful shimmering light upon its gently moving bosom being represented by **Galēnē** and **Glaukē**, the play of fantastic waves by **Thoē** and **Halie**, the impetuous rush of billows on island shores by **Nesaie** and **Aktæē**, the fascination of the gaily rising tide by **Pasithea**, **Erato**, and **Euneike**, the swell and impulse of mighty waves by **Pherusa** and **Dynamene**, who all followed in the train of **Amphitrite**.

It may be that these myths gave rise to the modern legends of mermaids.

TRITON AND THE TRITONS.

(PLATE XX.)

Triton, sometimes said to be a son of **Poseidon** and **Amphitrite**, sometimes of **Okeanos** and **Tethys**, was a marine deity of a lower order, and the herald of **Neptune**, in which capacity he was represented using a long twisted shell as a horn to blow a loud blast from when the sea was to be agitated with storms, and a gentle note when a storm was to be hushed into rest. When Neptune travelled on the waves, it was Triton who announced his approach, and summoned the other marine deities. The Tritons were

like him in figure, and had similar duties to perform. Occasionally we find him described in stories as a monster who, by his wantonness and voracity, rendered the sea-shore dangerous, and was in consequence attacked by **Dionysos** and **Herakles**.

In the war with the Giants he rendered considerable service to Zeus, by raising such a frightful din with his shrill trumpet, that the Giants, fearing the approach of some powerful monster, or some fresh danger, retired.

Triton and the Tritons were represented in works of art as beings of human form down to the hips, covered with small scales, holding a sea-shell in their hands, the lower part of them formed by the body and tail of a dolphin. Triton was also described as driving on the sea in a chariot drawn by horses.

“Plate XX. represents a family group of Tritons with “a dolphin in the background.”

In the early myths concerning Triton, he appears as the personification of the roaring sea, and, like Neptune and Amphitrite, lived in a golden palace in the depths of the ocean.

LEUKOTHEA

Was regarded by sailors and those who travelled on the sea, as their special and friendly goddess, a character which she displayed in her timely assistance of **Odysseus** in his dangerous voyage. She is said to have been a daughter of **Kadmos**, the great-grandson of Poseidon. Originally the wife of **Athamas**, in which capacity she bore the name of

Ino, she had incurred the wrath of Hera, because she had suckled the infant Bakchos, a son of her sister Sēmēlē and of Zeus, and for this was pursued by her raving husband, and thrown, along with her youngest son, **Melikertes**, into the sea, from which both mother and child were saved by a dolphin or by Nereides. From that time she took her place as a marine deity, and, under the name of **Leukothea**, was known as the protector of all travellers by sea, while her son came to be worshipped as god of harbours, under the name of **Palæmon**. Her worship, especially at Corinth, the oldest maritime town of importance in Greece, and in the islands of Rhodes, Tenedos, and Crete, as well as in the coast towns generally, was traced back to a high antiquity.

THE SIRENS,

(PLATE XX.,)

According to one version of the myth, were daughters of the river god **Achelōos** (hence their other name, **Acheloïdes**) and a **Muse**. According to another version they were daughters of **Phorkys**. In either case, they had been nymphs and playmates of Persephone, and for not protecting her when she was carried off by Pluto, were transformed by Demeter into beings half woman and half bird at first, and latterly with the lower part of the body in the shape of a fish, so that they had some resemblance to marine deities such as the Tritons.

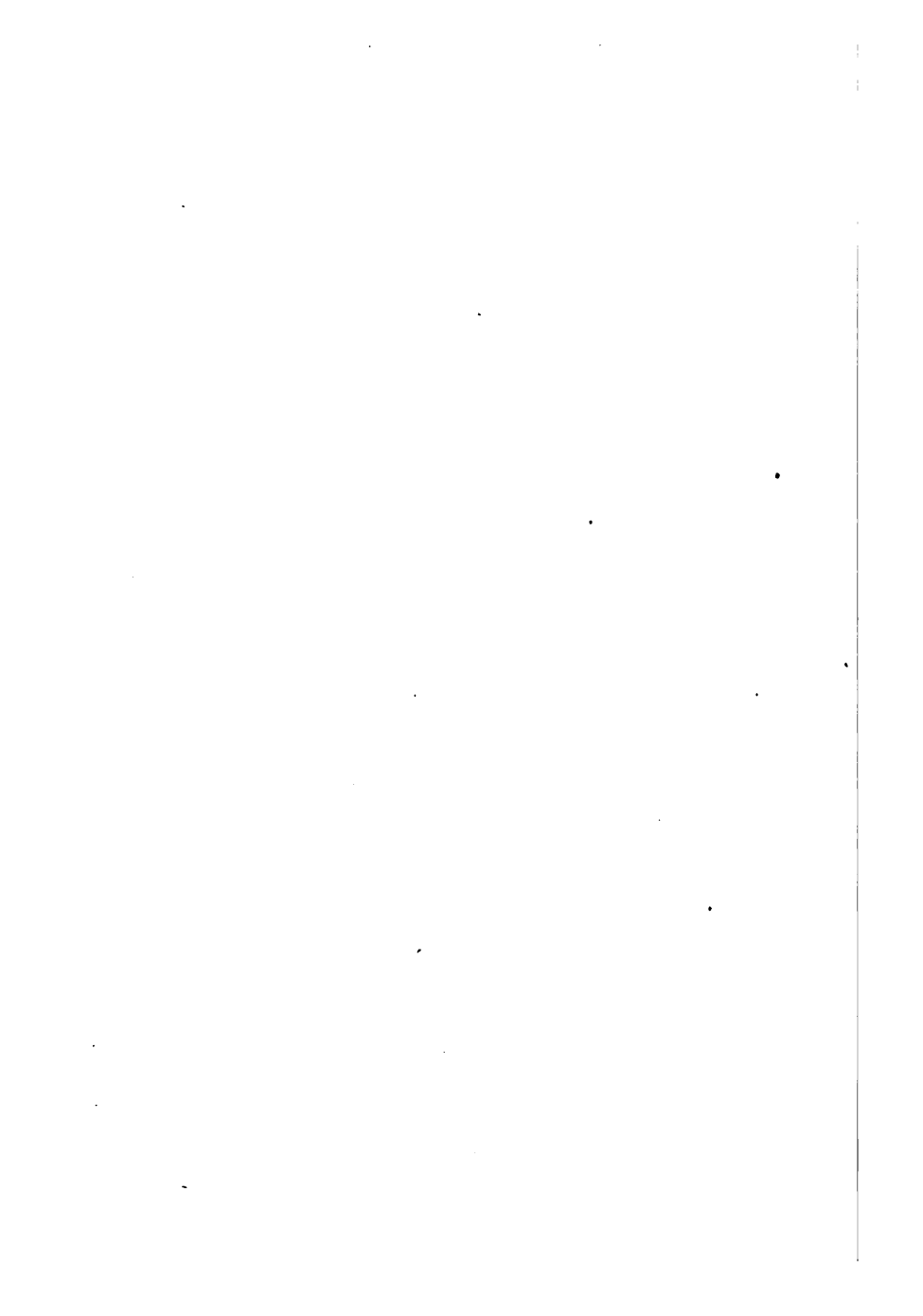
“Plate XX. represents a **Siren**, half bird and half “woman in form, playing on a double flute.”



Siren.



Tritons.



In the Homeric poems their number is not specified. In later times the names of three of them are commonly given : **Parthēnopē**, **Ligeia**, and **Leukosia**. It is said that once, during the time when the greater part of their body was that of a bird, they challenged the Muses to a competition in singing, but failed, and were punished by having the principal feathers of their wings plucked by the Muses, who decked themselves with them.

The common belief was that the Sirens inhabited the cliffs of the islands lying between Sicily and Italy, and that the sweetness of their voices bewitched passing mariners, compelling them to land only to meet their death. Skeletons lay thickly strewn around their dwelling; for they had obtained the right to exercise this cruel power of theirs on men, so long as no crew succeeded in defying their charms. This the Argonauts, of whom more will be said hereafter, were the first to accomplish, by keeping their attention fixed on the unsurpassably sweet music of their companion, **Orpheus**. The next who passed safely was **Odysseus**. He had taken the precaution, on approaching, to stop the ears of his crew, so that they might be deaf to the bewitching music, and to have himself firmly bound to the mast, so that, while hearing the music, he would not be able to follow its allurements. In this way the power of the Sirens came to an end, and in despair they cast themselves into the sea, and were changed into cliffs.

This transformation helps to explain the signification of the myth of the Sirens, who were probably personifications of hidden banks and shallows, where the sea is smooth and

inviting to the sailor, but proves in the end the destruction of his ship. The alluring music ascribed to them may either refer to the soft melodious murmur of waves, or be simply a figurative expression for allurement.

THE RIVER GODS

Were as a rule looked upon as sons of **Okeanos**, exercising a dominion over individual rivers. They were represented as bearded men, crowned with sedge, and often with horns on their heads, reclining and resting one hand on a rudder, the other on a vase, out of which water flows, to indicate the constant flow of a river.

The names of many of them have been handed down in ancient myths, the most important being **Alpheios**, **Achelöos**, **Peneios**, **Asōpos**, **Kephissos**. Of **Alpheios**, it said that he loved **Arethusa**, one of the nymphs in the train of **Artemis**, and so persistently followed her, though his affections were not returned, that **Artemis** interfered, and changed the nymph, to avoid his pursuit, into a fountain, the waters of which, notwithstanding, were said to join those of **Alpheios**.

NYMPHS.

(PLATE XXI.)

The restless and fertile imagination of the ancients peopled with beings of a higher order than themselves every mountain, valley, plain, and forest, every thicket, bush, and tree,



Pegasus and the Nymphs.



Chloris, or Flora.



Tyche, or Fortuna.



every fountain, stream, and lake. These beings, in whose existence both Greeks and Romans firmly believed, were called **Nymphs**, and resembled in many respects the mermaids and fairies of modern superstition.

Generally speaking, the **Nymphs** were a kind of middle beings between the gods and men, communicating with both, loved and respected by both ; gifted with the power of making themselves visible or invisible at pleasure ; able to do many things only permitted to be done by the gods ; living, like the gods, on ambrosia ; leading a cheerful, happy life of long duration, and retaining strength and youthfulness to the last, but not destined to immortality, like the gods. In extraordinary cases they were summoned, it was believed, to the councils of the Olympian gods, but usually remained in their particular spheres, in secluded grottoes and peaceful valleys, occupied in spinning, weaving, bathing, singing sweet songs, dancing, sporting, or accompanying deities who passed through their territories, hunting with **Artemis** (Diana), rushing about with **Dionysos** (Bacchus), making merry with **Apollo** or **Hermes** (Mercury), but always in a hostile attitude towards the wanton and excited **Satyrs**.

Even the earliest of the ancient myths abound with accounts of the various things done by nymphs, while poetic fancy in later times delighted to play with such creations. The Greeks, the great mass of them at any rate, believed firmly in the existence of a vast number of nymphs, and attested their belief by erecting frequently very costly altars in places where the presence and influence of

these beings were felt, as by fountains, or in moist meadows, in woods, and on hills. Grottoes and caves where water dripped or flowed, and where the bees hummed, were sacred to them. Sanctuaries, called **Nymphæa**, were also erected for their special honour in well-watered valleys, caves, and even in towns, those in towns being particularly splendid in appearance, and commonly employed for the ceremonies of marriage. The sacrifices presented to them consisted of goats, lambs, milk, and oil, wine being forbidden.

As to the origin of the **Nymphs**, the stories are so many and so different that they cannot be all given here. Very many of these beings, it would seem, were the offspring of **Zeus** and **Thetis**. Separating them in the most convenient manner, according to their local habitations or reputed origin, we have the following classes :—

1. **Dryads**, or **Hamadryads**, also called **Alseïds**, nymphs of woods and trees, inhabiting groves, ravines, and wooded valleys, fond of making merry with **Apollo**, **Hermes** (Mercury), and **Pan**, and very attractive to the **Satyrs**. Sometimes they appeared as rustic huntresses or shepherdesses.

2. **Oreads**, or mountain nymphs, sometimes also named after the particular mountains which they haunted as **Peliads** (from Pelion), **Idæan** (from Ida), **Kithæronian** (from Kithæron), etc.

3. **Limoniads**, or **Leimoniads**, nymphs of meadows and flowers.

4. **Napææ**, or **Auloniads**, nymphs of the mountain vales in which herds grazed. The last three families of nymphs were usually found in the company of **Pan**, rushing gaily and merrily over hills and valleys, through woods and meadows. A favourite and lovely nymph of the vales was **Eurydike**, who, being bitten by a snake, and dying in consequence, was mourned by all her sisters; and sung by **Orpheus** in most touching melancholy strains.

5. **Okeanids**, daughters of **Okeanos**, nymphs of fountains and streams, and named according to the characteristics of streams, as **Prymno**, "like a cascade which falls over an abrupt height;" **Hippo**, "like a swift current;" **Plexaure**, "like a dashing brook;" **Galaxaure**, "like the refreshing coolness of a shady stream;" **Kalypso**, "like the hidden tide;" **Rhodeia**, "flowing among rose-trees;" **Kallirrhoe**, "like a beautiful stream;" **Melolosis**, "like a river that waters the meadows;" **Telesto**, "nymph of the cool springs," which the Greeks piously used for cleansing and purification.

6. **Nereïds**, daughters of **Nereus**, sometimes also called **Dorids**, after their mother (see **Nereus**).

7. **Naïads**, generally speaking, nymphs of the liquid element, daughters of **Zeus**. They were styled "fostering" nymphs, and for this reason were commonly found in the company of **Zeus**, **Poseidon**, and **Dionysos**, as well as of **Demeter**, **Persephone**, and **Aphrodite**, and besides, were looked on as deities of marriage and sacred rites.

8. **Potamids**, nymphs of the rivers.

9. **Limnads**, nymphs of lakes, marshes, and swamps, most dangerous beings, who allured and misled travellers by their songs or mimic screams for help.

10. **Pleiads**, seven daughters of **Atlas** and **Pleione**, sisters of the **Hýads**.

11. **Atlantids**, offspring of **Atlas**, and belonging to the same order as the last mentioned.

12. **Hyads**, according to the myth, daughters of **Atlas** and **Æthra**, sisters, or, according to other versions, daughters, of **Hyas**. Languishing of grief at the death of **Hyas**, which was caused by a wild animal, they were changed into stars, being the seven stars which form the head in the constellation of the Bull (**Taurus**). Their ascension takes place from the 17th to the 21st of May, and usually indicates rain, for which reason they were often called the rainy stars. They were also called **Dodonids**, and described as the nurses of **Zeus** of **Dodona**. One of them was called **Thyēnē**.

All the most prominent of the nymphs had names of their own.

They were represented as damsels of wonderful beauty, with attributes suitable to their respective avocations.

“Plate XXI. represents three of them tending **Pegasos** at a fountain. All three have their hair bound with sedge; “two of them have vases.”

ECHO : NARKISSOS.

Echo was a mountain nymph, and at the same time a servant of **Hera**, according to one account, but had to be kept at a distance on account of her talkativeness. In other accounts she is described as a beautiful nymph, whom the forest god **Pan** loved. Happening to meet the beautiful **Narkissos**, a son of the river god **Kephissos**, she conceived a very tender passion for him, which he unfortunately did not return. **Echo** grieved in consequence, and pined away day by day till at length her voice was all that was left of her. She then took to the mountains and woods which **Pan** frequented, and occupied herself in mimicking every vocal sound she heard.

Narkissos was a personification of the consequences of self-conceit in the matter of personal appearance, his vanity being such that he used to idle by the brinks of clear fountains, and gaze upon the reflection of his own face, till at last he languished in his unreturned love for it. Other stories affirm that he was punished for this conduct by the gods, by being changed into the flower which still bears his name.

THE HESPERIDES

Were daughters of **Atlas**, an enormous giant, who, as the ancients believed, stood upon the western confines of the earth, and supported the heavens on his shoulders. Their mother was **Hesperis**, a personification of the "region of

the West," where the sun continued to shine after he had set on Greece, and where, as travellers told, was an abundance of choice delicious fruits, which could only have been produced by a special divine influence. The **Gardens of the Hesperides** with the golden apples were believed to exist in some island in the ocean, or, as it was sometimes thought, in the islands on the north or west coast of Africa. They were far-famed in antiquity; for it was there that springs of nectar flowed by the couch of Zeus, and there that the earth displayed the rarest blessings of the gods: it was another Eden. As knowledge increased with regard to western lands, it became necessary to move this paradise farther and farther out into the Western Ocean.

As to the origin of these precious golden apples, there is a myth which says that among the deities who attended the marriage ceremony of Zeus and Hera, bringing various presents with them, was **Titæa**, a goddess of the earth, whose gift consisted in her causing a tree to spring up with golden apples on it. The care of this tree, which highly pleased the newly wedded pair, was entrusted to the Hesperides. But, as they could not resist the temptation to pluck and eat its fruit, it became necessary to place the serpent **Ladon** to watch it. **Herakles**, among his other adventures, slew this serpent and carried off some of the apples, which, however, were afterwards returned to the Hesperides, through the kindness of **Athene**.

The common account speaks of only three Hesperides,





Klio.



Melpomene.



Thalia.

Ægle, Erytheis, and Hespere. **Arethusa** was afterwards added, and in time three more, so that they were seven in all.

THE MUSES,

Or **Pierides** and **Camœnæ** as they were also styled, were regarded as nymphs of the springs that bickered down the sides of Mount Helikon and Mount Parnassos, called **Kastalia, Aganippe, and Pimpla** or **Pimplea**, the waters of which were thought to have the property of inspiration. In the earliest myths we find mention of only three Muses, who are described as daughters of **Uranos**, and named **Melête, Mneme, and Acède**, that is, "contemplation," "memory," and "song." The number was, however, afterwards increased to nine, and their origin traced to **Zeus** and the Titanic nymph **Mnemosyne**, the name of **Pierides** being applied to them from **Pieria**, on Mount Olympos, the reputed place of their birth, a locality which was the principal centre of their worship, whence it spread first and most conspicuously to Mount Helikon, in **Boeotia**, and farther to **Athens, Sparta, Trœzene**, and elsewhere. It was usual to ascribe this extension of the worship of the Muses to a Thracian named **Pieros**, of whom it was also said that, having nine daughters, he named them each after one of the Muses, and challenged the latter to a competition in music, the upshot of which was, that his daughters lost the award, and were, as a punishment for their daring, transformed into singing-birds. The worship of the Muses on Mount Helikon was celebrated in a grove, in which were the sacred

fountains of **Aganippe** and **Hippokrene**, with many monuments of art dedicated to the Muses, contests called **Museia** being associated with the ceremonies.

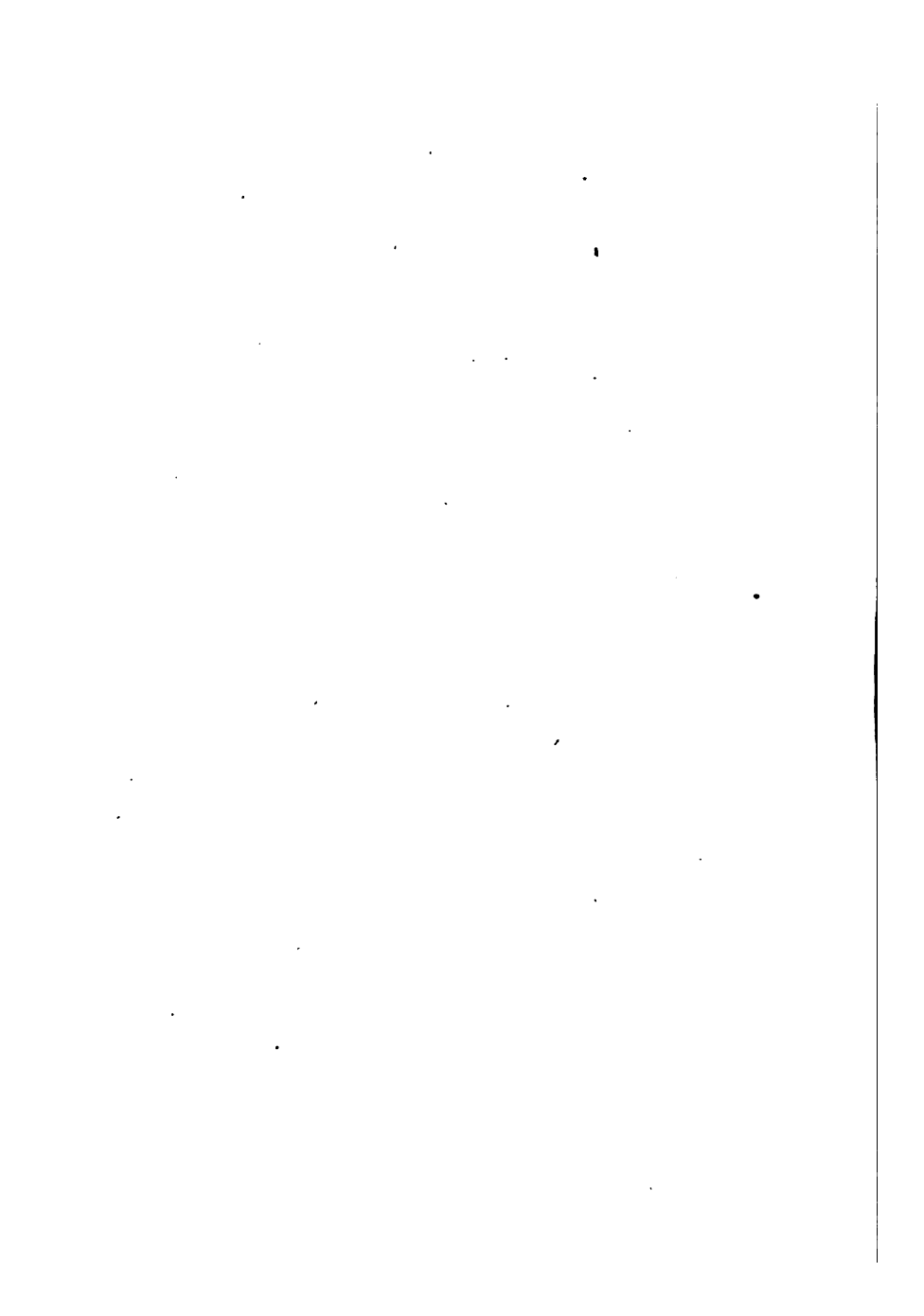
The nine Muses whom we are accustomed to read of in the Greek and Roman mythology, were looked upon as goddesses of music and song, of poetry, and of the fine arts generally, that tended to promote the civilization of mankind. Their local habitation was on the summits of Mounts Helikon, Parnassos, and Pindos, the sacred streams of which they loved ; their occupation was the fine arts, which it was also their duty to protect generally, and to encourage the practice of among men. They would frequently visit Olympos, and gladden the blessed existence of the gods there by the exercise of their arts. Sometimes they were represented as virgins, and sometimes married, and mothers of children, the latter belief originating to all appearance in the zeal with which artists occasionally devoted themselves to their pursuits. To this, however, **Urania** was an exception, punishing, as she did, for instance, the daughters of Pieros, the **Sirens** and **Thamyris**, all who ventured to set themselves up by her side in the arts of music and song. **Apollo**, as their leader, was styled **Musagetes**. Ancient poets invoked their favour and assistance at the commencement of all their works, and modern poets have imitated the example. In works of art of the earlier period, they were always represented together in company, all wearing the same kind of dress, and all provided with attributes in the form of musical instruments, such as the lyre, harp, and flute, or with rolls of manuscript. The custom of collecting in



Mother of the Muses.



Kalliope.







Urania.



Euterpe.



Polyhymnia.

such rolls literary works produced under the auspices of the Muses was the first foundation of libraries and museums, such as they exist in modern times, and thus the word "museum" carries us back to the early worship of the Muses, and to the early civilization so far as it was due to their inspiration.

The nine Muses were represented according to their various avocations in the following manner:—

1. "**Klio**, (Plate XXII.,) the muse of History, seated "wearing a wreath of laurel, and holding out a half-open "inscribed parchment roll; beside her a cylindrical box, "containing more of these manuscripts. In other cases she "appears standing, holding a roll of manuscript in one "hand, and an instrument for writing with in the other."

2. "**Melpomene**, (Plate XXII.,) the muse of Tragedy; "a serious, dignified figure, standing with her left foot raised "on a rock, holding in her right hand a mask, such as was "worn by tragedians, and in her left apparently a small roll "of a part in a play; her long robe or tunic is girt under "her breast, and falls in wide folds; from her shoulder a "mantle or peplos falls carelessly. In other cases she "wears a diadem or a wreath of cypress, and holds a short "sword or a club in her hand."

3. "**Thalia**, (Plate XXII.,) the muse of Comedy and "Burlesque, standing, clad in a robe or tunic, over which is "a mantle, with a fringe, thrown over the left shoulder, and "wrapped round the legs, leaving the right arm free; in her "right hand a shepherd's crook, in the other a mask, such "as was worn by actors in the Satyric plays."

4. "**Kalliope**, (Plate XXIII.,) the muse of Heroic Poems, " and looked on as the chief of the Muses, on which account " she sometimes appears as their representative ; seated, " holding a writing tablet and a stylus. In other cases she " is standing, crowned with a wreath, and holding a manu- " script roll in her hand, or a pipe (tuba) round which a " branch of laurel is twined."

5. "**Urania**, (Plate XXIV.,) the muse of Astronomy, " seated beside a globe, holding a pair of compasses in one " hand, while with the other she points upwards towards the " heavens. In other cases she wears a crown of stars, and " holds a lyre, her eyes turned towards the stars, and " pointing out at the same time something on a globe " beside her."

6. "**Euterpe**, (Plate XXIV.,) the muse of the art of " Music, the 'giver of pleasure,' as her name implies, " standing, playing on a double flute. In other cases she " plays on other instruments."

7. "**Polyhymnia**, or **Polymnia**, (Plate XXIV.,) the " muse of Song and of Oratory, her name signifying 'rich in " 'song,' was also described as the inventor of myths, on " which account she was represented in an attitude of con- " templation, with one finger raised to her lips ; on her head " a laurel wreath. In other cases she appears in a quiet, " attentive, observant mood, leaning forward on a pillar, " her arms concealed under her drapery, and wearing at " times a veil, to indicate the hidden truths within the " myths, while her posture was intended to indicate the " process of resolving the meaning of them. For this



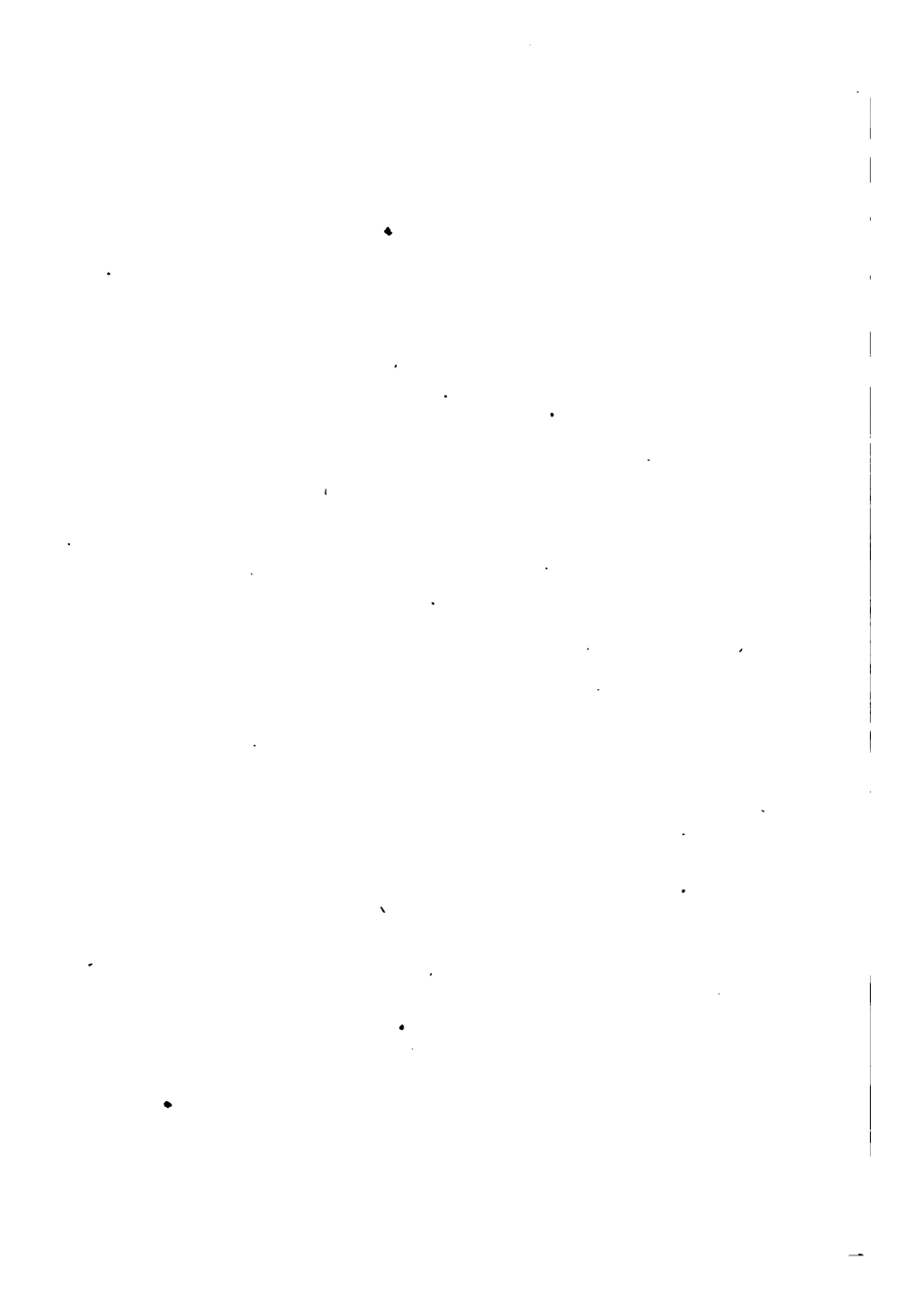
Erato.



Terpsichore.



Horæ.



“reason she was also viewed as the goddess of serious and sacred poems or hymns.”

8. “**Erato**, (Plate XXV.,) the muse of Love and Marriage Songs, wearing a wreath, and playing on a large lyre with many strings. In other cases she appears holding a lyre by her side in one hand, and in the other an arrow or a wreath of myrtle and roses.”

9. “**Terpsichore**, (Plate XXV.,) the muse of Dancing, wearing a wreath, and playing on a lyre. At other times she holds cymbals, has her robe girt up, and appears in the attitude of dancing.”

The mother of the **Muses** was called, as has already been stated, **Mnemosyne**, that is, “Memory,” and especially the memory or recollection of great events, such as the war with the Titans, that was said to have occurred at the commencement of the world’s history, and must continue to occur until the universe is brought into perfect harmony. In later times she came to be viewed merely as goddess of memory, and worshipped along with the Muses.

“Plate XXIII. represents her standing in a quiet, thoughtful attitude, both arms under her drapery, to indicate the silent mysterious action of memory.”

It was the custom of the Muses to play, under the leadership of Apollo, at the banquets and marriage ceremonies among the gods, while the Horæ, Charites (Graces), Aphrodite, and other deities given to mirth and gaiety, danced. In this fashion the ancients represented under the form of persons the union of joy, music, poetry, dance, and merriment.

IRIS,

(PLATE XXVI.,)

Goddess of the Rainbow, was a daughter of **Thaumas** and **Elektra**, a grand-daughter of **Okeanos** and **Gæa**, and a sister of the **Harpies**. As messenger of Hera and Zeus, she lived among the other deities of Olympos, which she only left for the purpose of conveying the divine commands to mankind, by whom she was looked on as a guide and adviser. She travelled with the speed of wind always, from one end of the world to the other, could penetrate to the bottom of the sea, or to the Styx, and in this respect formed a female counterpart of **Hermes** (Mercury) in his capacity of messenger of the gods, she holding much the same position towards Hera as he did towards Zeus.

It was Iris, the ancients believed, who charged the clouds with water from lakes and rivers, in order that they might let it fall again upon the earth in gentle fertilizing showers; and, accordingly, when her bow appeared in the clouds, the farmer welcomed it as a sign of rain to quicken his fields, and gladly paid honours to the goddess whose presence he recognised in the rainbow with its splendid colours.

She was represented as a beautiful virgin with wings of varied hue, in robes of bright colours, and riding on a rainbow; at other times with a nimbus on her head, in which the colours of the rainbow were reflected.

“ Plate XXVI. gives a figure of her standing, clad in a long robe, holding in one hand a herald's staff, such as Hermes also carries (caduceus), and in the other a helmet.”



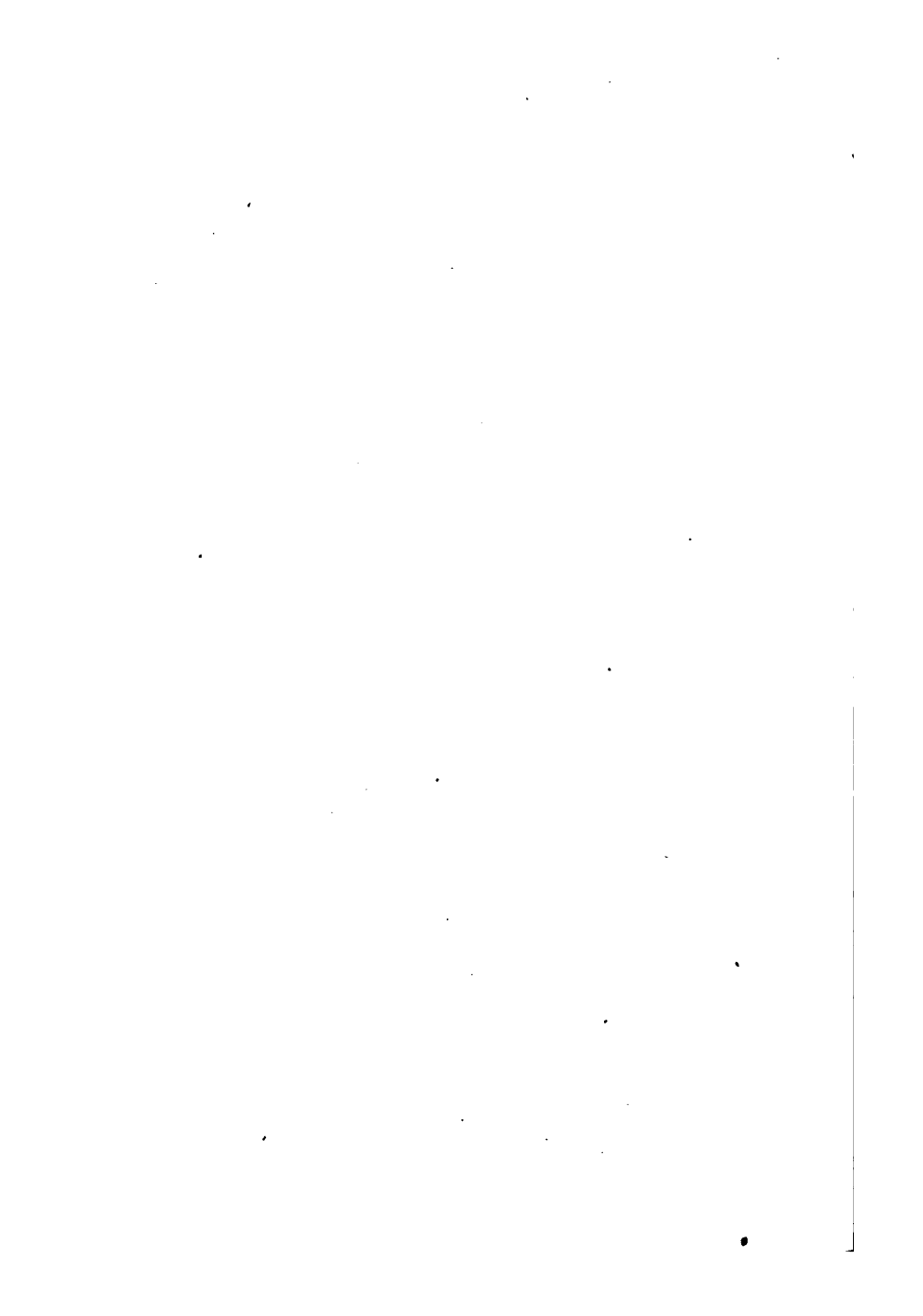
Iris.



Hymen.



Hebe.



ÆOLUS

Was a son of a king named Hippotes, and lived on one of the abrupt rocky Lipara islands close to Sicily, along with his offspring, six sons and six daughters, who were married in pairs, and made life merry with their music. In the caves of the island were imprisoned the winds, Æolus letting them out in gales, or in a soft favouring breeze, at the will of the higher gods.

The idea of the winds being thus kept in a cavern under the restraint of a divine person, appears to have suggested itself to the ancients from the strong draught that is felt on entering a cave or subterraneous passage ; but whether the belief in the existence of such a personage reached back to primitive times, when mankind lived to a great extent in places of that kind, is not certain. The influence of Æolus was felt both genially and the reverse on land and on sea, but principally on sea, which he could more readily command from the island where he lived.

As an instance of his kindness to travellers by sea, we may here mention his hospitable reception of **Odysseus** (Ulysses) on that errant homeward voyage of his. On departing, Æolus gave him a great bag containing all the contrary winds, putting it on board the ship, so that he might reach Ithaca with a fair wind. Odysseus himself remained steadily and anxiously at the helm for several days, but, his native land coming at length in sight, he sank overpowered with sleep. His followers observing this proceeded to indulge their curiosity to see the costly presents which

they fancied the bag contained, opened it, and out burst the unimprisoned wind with a roar and a force that drove the ship again far out of her course.

But besides this conception of the winds as mere elements in the hands of Æolos, there was another which represented them as each personified by a separate divine being, living apart, and being directly under the control of Zeus and Poseidon.

THE WIND GODS,

Of whom the principal were **Boreas**, the north wind, **Euros**, the east wind, **Notos**, the south wind, and **Zephyros**, the west wind, were, as we have previously said, the offspring of **Eos** and **Astræos**, the parentage of fierce destructive winds being assigned to **Typhon**. According to another report, neither the origin nor the number of the deities of the winds was known, the prevalence in particular districts of winds blowing from this or that point between the four chief quarters, naturally giving rise to a set of personifications such as north-west wind, south-west wind, and others.

The character and appearance ascribed to each of these deities was, as usual in Greek mythology, such as was suggested by the phenomena of each wind, as, for example, the strength and fury of the north wind, or the genial warmth of the south-west. Some were thought to be male, some female, and all winged. **Euros**, who brought warmth and rain from the east, was represented holding a vase inverted, as if pouring rain from it. **Lips**, who from the south-east

waited home the ships as they neared the harbour of Peiræus at Athens, held the ornament from a ship's stern in her hands. **Zephyros**, coming from the warm, mild west, was lightly clad, and carried a quantity of flowers in his scarf. **Apeliotes**, the south-east wind, carried fruits of many kinds, wore boots, and was not so lightly clad as the last mentioned. So they were represented on the "Tower of the Winds" at Athens.

Though the winds were looked on as each under the control of a separate divine being, whose favour it was necessary to retain by sacrifice, no particular story or myth is told of any one of these persons, excepting Boreas and Zephyros, the rival lovers of **Chloris** (Flora), Zephyros being the successful suitor. **Boreas** carried off, it was said, Oreithyia, the beautiful daughter of Kekrops, king of Attica; and remembering this, the Athenians in their distress, when the Persians advanced the first time against Greece, called upon him for aid, which he rendered by sending a terrible north wind which overtook the Persian fleet near the promontory of Athos, scattered and largely destroyed it. From that time the Athenians had an altar to him, and offered sacrifice at it for their preservation.

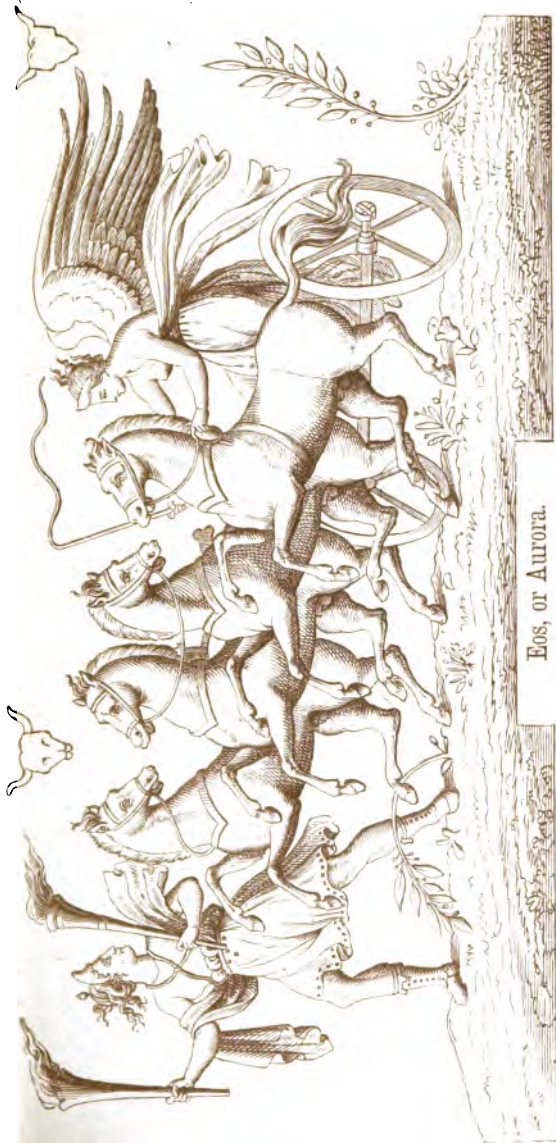
EOS, OR AURORA : LUCIFER.

Eos was a daughter of the Titan pair, **Theia** and **Hyperrion**, the latter, to judge from the meaning of his name, having been at one time god of the sun, "who travels high above earth." Helios and Selene, the deities of sun and moon, were her brother and sister, while she herself was a

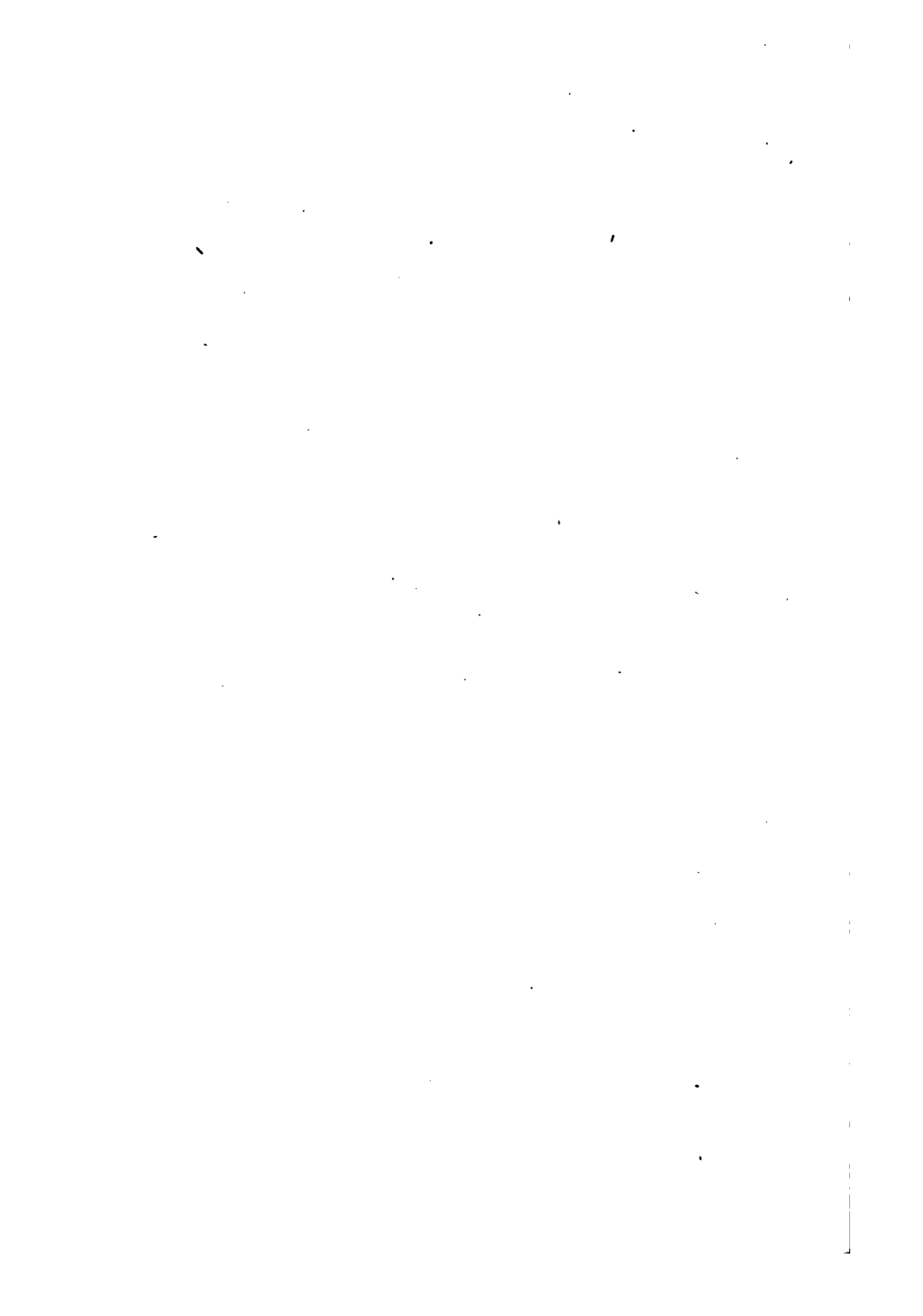
ersonification of the dawn of morning. A fresh wind was felt at her approach, the morning star still lingered in the sky, and ruddy beams "shot the orient through with gold;" and because these beams appeared like outspread fingers, she was called "rosy-fingered Morn." The star and the winds of the morning, **Zephyros**, **Boreas**, **Notos**, and **Euros**, were her offspring by **Astræos**, the god of starlight. The noon and the other stars vanished gradually as she advanced, but Helios followed her closely. To poets she seemed to lift the veil of night with rose-tinted fingers, and to rise in the east out of the ocean in a car with four white steeds, shedding light upon the earth. Others imagined her coming riding on the winged horse Pegasos, which Zeus had given her after **Bellerophon's** failure to ride on it up to Olympos.

She loved all fresh young life, and showed special favour to those persons whose active spirit led them abroad in the morning to hunt or to make war. When struck with the beauty of a youth, she would carry him off, and obtain immortal life for him, as she did with **Kleitos**, **Orion**, **Kephalos**, and **Tithonos**. So it appeared to the Greeks, who recognised in the brief duration of the freshness and glow of morning, a comparison with the early death of promising and beautiful youth, and from the comparison proceeded to construct a myth which should trace both to the same divine cause.

Tithonos became her husband, and she lived with him pleasantly beside the Okeanos so long as his youth and beauty lasted. Unfortunately, in obtaining immortality for him from Zeus, she had omitted to add to her request,



Eos, or Aurora.



“and eternal youth.” When white hairs showed themselves on his head, she was not the same to him as before, though still supplying him with ambrosia and fine raiment. But he became quite helpless at last, and, to avoid the sight of his decrepitude, she shut him up in a chamber, where only his voice was heard like the chirp of a grasshopper, into which creature, it was said, he became transformed. By the story of Tithonos we would understand day, in its eternally returning course, fresh and beautiful at dawn, wearied and worn at the close.

Of **Kephalos** it is said that from love to his wife, **Prokris**, he resolutely withstood the advances of **Aura**, the goddess of the morning wind, and that the latter in revenge stirred up discord between him and his wife. Another version of the story is, that **Aura** caused him to kill his wife by mistake when out on the chase. **Prokris**, it would seem, jealous of her husband's meetings with the goddess, had secreted herself in a thicket to watch them ; but happening to stir, **Kephalos** caught the noise, and suspecting it to be caused by some lurking animal, hurled his spear, and slew his wife.

Eos and **Tithonos** had two sons, **Memmon** and **Emathion**, the former widely celebrated for his beauty, and mourned for his early death at the hands of **Achilles**. His dead body was carried by his weeping mother to **Æthiopia**, and at **Thebes**, in **Egypt**, she erected in his memory, so story goes, that wonderful monument which, when the first rays of the morning sun touched it, gave forth a sound like the snapping of a harp-string.

In art she was represented as a spirited maiden, with

large wings, clad in robes of dazzling white and purple, a star or cap on her head, a torch in her hand, and driving in a chariot with four horses, or riding on Pegasos; at other times she appeared floating in the air, and pouring morning dew from a vessel down on the earth.

“In Plate XXVII. she is figured driving a quadriga with great speed, as is indicated by the flow of her drapery. The bulls’ heads signify that the moon and stars are still in the sky. Lucifer precedes her with a torch. Flowers and plants, quickened by her dew, wake and raise their heads.”

In other representations we find Hermes advancing before her, a duty which **Lucifer**, the morning star, and a favourite of Aphrodite and Hera also, most usually performs.

EROS, OR AMOR: PSYCHE.

Amor, or **Cupido**, as he was also called, was not, it should be noticed, a native Roman deity, but had been introduced from the mythology of the Greeks by poets, his name being a direct translation of the Greek Eros. It should further be observed that this translation presents an instance of the difference in character of these two ancient races, the word for “love” among the Greeks being feminine, while its Roman equivalent was masculine.

We must at the outset distinguish the double character of Eros; first, as we find him described taking part at the creation of the world out of Chaos, and secondly, as a mere god of love, a son of **Aphrodite** and **Zeus**, or **Ares**, as some said, or even of **Uranos**. In the former



Cupid.



Cupid and Psyche.



Ganymedes.



Mars and Venus.

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phase of his character he is represented as sorting the shapeless mass of the world, with its conflicting elements, into order and harmony, dispelling confusion, uniting hitherto jarring forces, and making productive what was barren before. In the latter phase he is the deity who sways the passions of the heart both of gods and men. In the one case he was conceived as having existed before the other gods, as being the god of that love which operates in nature; and in the other case as the youngest born of them all, the god of that love which holds the hearts of men in tyranny. It seems to have been as a combination of both characters that Pheidias* represented him at the birth of Aphrodite, receiving her as she rose out of the sea, in presence of the assembled deities of Olympus.

The chief and oldest centre of his worship was Thespiæ, in Bœotia, where a festival called **Erotidia** was celebrated in his honour, and continued to be a source of attraction down to Roman times. Thence his worship spread to Sparta, Athens, Samos and Crete, the Spartans and Cretans having a custom of sacrificing to him previous to the commencement of a battle, in the belief that he was also the god of that patriotism or love of country which best unites an army. In Athens there was an altar to him and his counterpart, **Anteros**.

In early times his worshippers at Thespiæ were content with a rude stone as an image. But in later times, and in contrast with this, we find him the most attractive figure

* On the base of the statue of Zeus at Olympia.

among the works of the second Attic school of sculptors, the school of Scopas and Praxiteles,* both of whom directed their splendid talents to adding fresh grace and beauty to his form. While artists rivalled each other to this end, poets were no less zealous in singing his praises. In daily life his influence became more generally acknowledged. In the gymnasia where the youth practised athletics, his statue was set up between Hermes and Herakles; for he was then represented as lithe of limb and graceful of form, a model of ripening youth. As time went on, however, his figure became more and more that of the chubby boy who plays all manner of tricks with the hearts of men, with which we are most familiar. He was supposed to exercise his influence over the hearts of deities as well, and, to show him in this light, he was represented at times now with the symbol of one god, now of another.

To the later age of Hellenistic and Roman poetry and art belongs the touching story of **Psyche**, a personification, as she appears to have been, of a soul filled with the passion of love, and as such conceived under the form of a small winged maiden, or, at other times, as a butterfly which bore the same name. Psyche, the story runs, was a king's daughter, and most beautiful. The fame of her beauty awoke the jealousy of Aphrodite, who, to get rid of the rival, charged her son Cupid to visit the princess, and inspire her with love for some common man. Cupid obeyed so far

* The famous statue of him by Praxiteles was afterwards carried off to Rome, and is known to us through copies of it made by other sculptors.

as to pay the visit, but, being himself struck with the maiden's beauty, carried her off to a fairy palace in a vale of paradise, where they spent happy hours together, with only this drawback, that she was not permitted to look upon her lover with her mortal eyes. Even this she would not have considered a drawback, had not her envious sisters stirred up her curiosity in the matter. Yielding to their temptation, she took one night a lamp, and stole into the chamber where the god lay asleep. Alarmed at the discovery she had made, she let a drop of hot oil fall upon his shoulder. He awoke, and charging her with disobedience to his express command, left her alone to her despair. She searched for him everywhere in vain, finding her way at last to the palace of Aphrodite, who, after subjecting her to menial service of various kinds, finally ordered her to go down to the lower world, and fetch a box of beauty's ointment from Persephone. This most painful task she accomplished; but, on opening the box, sank overpowered by its odour. Cupid could resist no longer, ran to her help, and brought her back to life. The anger of Aphrodite was appeased, and the marriage of Cupid and Psyche was forthwith celebrated with great rejoicings, in presence of the higher gods, Psyche obtaining immortality.

The purpose of the story is obviously to illustrate the three stages in the existence of a soul,—its pre-existence in a blessed state, its existence on earth with its trials and anguish, and its future state of happy immortality.

“Plate XXVIII. represents the two embracing tenderly.
“Eros has laid aside his bow and quiver, with its dangerous

“arrows; roses are strewn on the ground before them, and a shoot of a rose-tree grows behind to symbolize the sweetness and beauty of young love. Psyche has the wings of a butterfly, and links by which she may be chained on her ankles and arms. Behind her is a mirror. In the other figure Eros appears riding on a lion, and playing on a lyre, the soft music of which soothes the savage beast, as love was supposed to soothe the fiercest temper.”

In works of art he is also frequently to be seen in the company of his mother, Aphrodite, or playing with the Muses and Graces, or struggling with his opposite, **Anteros**, or accompanied by **Pothos**, whose name, like the Roman **Cupido**, signifies a “desire of love,” that is, a “desire of union in love,” and **Himeros**, a “soft yearning for love.” In later times artists often surrounded Aphrodite, and occasionally also Dionysos, with troops of little winged figures of children, which we call **Erotes** or **Amorettes**.

The word *psyche*, signifying originally the “soul,” came afterwards to mean also a “butterfly,” a likeness being observed between the manner in which a soul and a butterfly freed from the body or chrysalis in which they have been confined on earth, rise on wings, and waft themselves in the light. The flame of love which often scorched the soul was compared with the torch which attracts the butterfly to its doom. When this happened, Eros turned away his face and wept. Such is the meaning of the allegory represented in Plate XXIX. Behind Eros stands **Nemesis**, holding a twig from an apple-tree, her customary attribute, and before him **Elpis**, or Hope, holding a lily.

HYMEN, OR HYMENÆUS,

(PLATE XXVI.,)

Was worshipped as the god of marriage both by the Greeks and the Romans. His origin is variously stated to have been now from Apollo and Kalliope, now from Dionysos and Aphrodite, while at other times he is said to have been by birth a mortal, and afterwards deified. Properly speaking, he is a personification of the marriage song. There are various accounts of his life and deification, and among them the following:—

Young, and of a soft delicate beauty, so that he might be mistaken for a girl, Hymen loved a young Athenian maiden, whom, however, because of his poverty, he could not hope to obtain for his wife. To be near her, he once joined a troop of maidens, among whom she was engaged in celebrating a festival to Demeter at Eleusis. Suddenly a band of robbers appeared from a hiding-place, carried the maidens off to their ship, and set out with the intention of selling them as slaves in some distant country. But landing on the way on a dreary island the robbers indulged so copiously in wine, that they all fell into deep slumber. Hymen seizing the opportunity incited his fellow-captives to take the weapons from the robbers and slay them all, which they did. Thereupon he set off to Athens in the ship, and finding the people there in great distress presented himself to the parents of the maiden he loved, and undertook to bring her back unharmed on condition of their giving her

to him as his wife. This was readily promised. Finding a crew, he at once set sail for the island, and speedily returned with all the maidens on board. For this he obtained the title of **Thalassios**, as well as the wife that had been promised him. So happy was his wedded life, that at marriage ceremonies generally his name was on the lips of all the company, and he himself in course of time came to be looked on as a god, and the founder and protector of marriage rights. At bridal festivities a sacrifice was offered to him, festal songs were sung, and flowers and wreaths strewn.

As a deity he was placed among the playmates of Eros, and in the company of Aphrodite. His home, it was believed, was among the Muses on Mount Helikon in Bœotia. There is a story which says that he lost his voice and his life in singing the marriage song of Dionysos and Ariadne or Althæa. He is always a picture of youthful beauty, and of the charms of love and song.

“Hymen was represented as a beautiful youth with a “mantle of a golden colour—sometimes nude—and carrying “a torch, as in Plate XXVI., or a veil.”

THE CHARITES, OR GRACES,

Were looked upon by the Greeks as the goddesses of the gracefulness, the charms of beauty, and of cheerful amusement, which were observed both in nature and in the intercourse of men. As such, their worship dated from a very early time in Orchomenos in Bœotia, in Sparta, Athens, and Crete, the games held in their honour in the last mentioned place being said to have existed even in the

time of the pre-historic king Minos. Their oldest sanctuary was said to be that at Orchomenos. It contained images of them in the form of rude stones which were supposed to have fallen from heaven.

The manifold beauty which the works of nature, especially in spring-time, display, would seem to have given rise in very early times to a belief in the existence of certain goddesses at first simply as guardians of the vernal sweetness and beauty of nature, and afterwards as the friends and protectors of everything graceful and beautiful, an idea which the poets further developed. Pindar, in one of his most delightful songs of victory, singing of the Graces, associates with them the source of decorum, of purity and happiness in life, of good-will, beneficence and gratitude among men.

They were represented as beautiful young modest maidens, winning and charming, always dancing, singing, and running, or bathing in fountains, or decking themselves with early flowers, especially with roses; for the rose was sacred to them, as well as to Aphrodite (Venus), in whose company, and doing her many a service, according to the myth, they were usually to be found. Their home was among the Muses in the neighbourhood of Olympos, where they often appeared as companions of Aphrodite, and danced before the other deities.

Their origin is variously stated, now Zeus and Eurynome, an Okeanide, being assigned as their parents, now Dionysos and Aphrodite. There is a difference also in the statements of their names and number. From Orchomenos, it would

seem, come **Aglaea Euphrosyne**, and **Thalia**. In Sparta and in Athens, there were only two, the pair worshipped in the former town being called **Kleta** (clang), and **Phaëna** (glimmer), in the latter town, **Auxo** and **Hegeomone**. In the Iliad a whole race of them is mentioned, old and young, the youngest being **Pasithea**. According to another account, the youngest was Aglaea, the wife of Hephæstos, the object in assigning him such a wife being probably to indicate the perfect beauty of the works of art produced by that god. Beauty and sweetness, the best charm of poetry, came from the Graces. Athene (Minerva) called in their aid in the serious business of life over which she presided, because without gracefulness all labour was in vain, the Greeks believed. They assisted Hermes (Mercury) in his capacity of god of oratory. From these instances of their activity it will be seen how highly the Greeks prized this quality of gracefulness.

In Greece there was a number of temples and beautiful groups of statuary in their honour, sometimes devoted to them alone, sometimes to them in common with other deities; as, for example, Aphrodite, Apollo, and the Muses. Annual festivals, called **Charitesia**, accompanied with games, music, and dance, were held in their honour. It was the custom also to call upon them in taking an oath, and at banquets the first cup of wine was offered to them.

“ In early times they were represented in art as draped figures, but in later times as quite nude, or but sparingly clothed, and occupied in a dance. Their attributes were the rose, the myrtle, and dice, as a symbol of cheerful

“ amusement. At other times they hold apples or perfume vases, or ears of corn, or heads of poppies, or musical instruments, such as the lyre, flute, and syrinx.”

PEITHO, OR SUADA,

Or **Suadēla**, was the goddess of persuasion, and, like the Graces, formed part of the escort of Aphrodite, whose daughter she was said to be.

Her worship, along with Aphrodite, was introduced into Athens by Theseus, at the time when he succeeded in persuading the various isolated tribes inhabiting Attica to unite into one people, with Athens as their chief town. But she had temples in other places also, and was looked on as a deity to whose influence much was due.

HEBE,

(PLATE XXVI.,)

Or **Ganymēda**, or **Dia**, as she was called in some districts of Greece, daughter of Zeus and Hera, was the goddess of youth, herself remaining always young, and warding off age, like the other deities, by means of nectar and ambrosia. Her name among the Romans was **Juventas**. In Olympus she held the office of cup-bearer to the gods, until, for some neglect, it was transferred to **Ganymedes**. Among her other duties, she had to assist Hera to yoke her car. When Apollo and the Muses played, she danced with the other deities. At times she accompanied Aphrodite. But the character in which she was best known and

most admired was that of the bride and wife of **Herakles**, when he was raised to Olympos in reward for his extraordinary labours on earth.

“ She was represented (Plate XXVI.) as a young winning maiden, lightly clad, with a wreath of roses, a patera or plate, and a vessel for pouring wine, in her hands. Or she appears fondling the eagle of Zeus, and giving it nectar from a cup.”

At the town of Phlius, in the district of Argolis, there was, in a fine grove, a celebrated temple in her honour, which served as a place of refuge or asylum.

In Rome, **Juventas** had two sanctuaries, one on the Capitol, the other beside the great race-course.

GANYMEDES,

(PLATE XXVIII.,)

Was a son of the Trojan king **Tros** and **Kallirhoe**, and was therefore great-grandson of **Dardanos**, the founder of Troy. Zeus finding him on Mount Ida, and admiring his beauty, carried him off to Olympos, where he appears to have succeeded Hebe in the office of cup-bearer to the gods.

“ He was represented as possessed of eternal youth and extraordinary beauty, wearing a Phrygian cap to indicate his birth-place. The cup in his hand indicates his office of cup-bearer, while the eagle of Zeus by his side shows that that office was performed among the gods of Olympos.”

ASKLEPIOS, OR ÆSCULAPIUS,

(PLATE XXXI.,)

Was, according to the most common version of the myth, a son of Apollo and Koronis, a daughter of a Thessalian prince, whence his title Koronides. At his birth his mother died, struck by the arrows of Artemis; but the father saved the child, and taking it to Mount Pelion, gave it in keeping to the famous physician, **Chiron**, who carefully instructed the boy from early youth onwards in the mysteries of the healing art, training him at the same time to expertness in the chase. In the former the pupil soon excelled the master, curing the most malignant diseases, and working real miracles with his art. There was but one whom his success could injure, and that was **Pluto**, the monarch of the lower world, who urged his complaint before Zeus. The latter, astonished at the boldness of a mortal in thus defying the decrees of fate, felled the great doctor with a thunderbolt, to the great indignation of Apollo, who was only silenced by banishment from Olympos for some time. After his death, Asklepios was looked upon as a god in Greece; festivals called **Asklepia** were held in his honour, and temples were erected to him, of which the most celebrated was that at Epidauros, in the Peloponnesos. Thither even the Romans sent ten deputies once to inquire the will of the oracle with regard to a pestilence that was raging in Rome. The deputies had hardly entered the temple, when from behind the gold-and-ivory statue of

the god a serpent appeared, the symbol of Asklepios, and followed them through the streets of the town, on to the harbour, and into their ship. They received it joyfully as a happy portent, and set out homewards. On reaching Italy, the serpent left the ship, and proceeded to a temple of Æsculapius, in the town of Antium, but afterwards returned to the ship, and did not leave it again until, on going up the Tiber, it stopped at an island. Thereupon the pestilence ceased, and a temple was erected on the island to Æsculapius, to commemorate the event. Thither patients were conveyed and cured—a short statement of the symptoms of each case, and the remedy employed, being inscribed on tablets, which were hung up in the temple, and were found to be a great boon to posterity.

In works of art the god of medicine was represented sometimes seated on a throne, and sometimes standing, as—

“In Plate XXXI., where he appears as a man of years, “bearded, gentle, and earnest; clad in white, and with a “staff in his hand, round which a serpent is coiled.”

Besides the serpent, he frequently has as an attribute a cock, that animal being also sacred to him. The serpent, by its periodic change of skin, indicates rejuvenescence; the staff marks him as wandering from place to place, to give help, while the dish, which he sometimes holds, is a symbol of his healing potions. It was the custom of invalids to sacrifice a cock to him, as Socrates did, after drinking the cup of poison as a token that he did not fear death, but rather looked upon it as a cure and a convalescence.

Among the children of Æsculapius, **Hygiea** is specially

mentioned. The name of his wife was **Epigone**—"the soothing." Like many other deities of the lower order, in common with heroes, he was in after times placed as a star in the sky.

HYGIEA,

(PLATE XXXI.,)

Or **Hygiëia**, or **Hygea**, was, as we have just said, the daughter of **Asklepios**, and the goddess of health. Others said she was the wife of **Asklepios**. She was represented—

"As a young, active, smiling goddess, in whom **Apollo** took a special interest. In Plate XXXI. she appears draped, and holding a serpent, which, as in the case of **Asklepios**, is the symbol of health. She feeds it from a plate or *patera*."

At other times she is figured wearing a wreath of laurel, or of plants known for their medicinal properties—a *patera* in her hand, a serpent coiled round her arm or body.

MEDITRINA

Passed in Rome for a sister of **Hygea** and a goddess of health, a festival called **Meditrinalia** being annually held in her honour at the beginning of October, the ceremony consisting in drinking some old and some new wine together, and exclaiming, "I drink the new and the old wine—with new and old wine I heal infirmities."

The distinction between the two goddesses of health lay in this—that while **Hygea** preserved good health, **Meditrina**

restored it. The Greek goddess **Jaso** appears to have been identical with **Meditrina**.

TELESPHOROS

Was looked upon as a *genius* or deity of that secret and mysterious vitality which sustains the convalescent. He was represented (Plate XXXI.) by the side of **Æsculapius**, or standing between him and **Hygea**—

“As a small barefooted boy, wrapped closely in a mantle, with a hood on his head. This careful wrapping-up seems to indicate the secret shrouded nature of the vital force which he personifies, and may also have been meant to express the care in wrapping up, so essential to convalescence.”

The principal centre of his worship was on the coast of **Asia Minor**.

TYCHE, OR FORTUNA.

(PLATE XXI.)

The idea that a great part of the incidents and circumstances of life was due to chance, had taken hold of the mind in very early times, and had come to be personified in the form of a goddess of luck, whom the Greeks called **Tyche**, and the Romans **Fortuna**. She was a daughter of **Zeus**. The **Parcæ**, or **Fates**, were her sisters. It was believed that she guided the career of men, whether prosperously or the reverse, and to show her in this capacity she was figured holding a double rudder in her hands—the one

to steer the barque of the lucky, the other that of the unlucky. In later times she was represented with wings, or with her eyes bound, standing on a ball or a wheel, to indicate that luck rolls like a ball, without choice, undoing all the efforts of this one, and overwhelming that one with wealth and prosperity. Sometimes she was represented with a ball on her head, or with a cornucopia in her hands.

“In Plate XXI. she appears draped, her arms bare, a “horn of plenty in one hand, and a rudder in the other—“the ball beside the rudder indicating the rapid turns of “fortune.”

Tyche was worshipped in many places in Greece, but especially at Athens, where she was popularly believed to reside constantly as a favouring deity. In Italy, the worship of Fortuna was wide-spread, and a general festival held in her honour annually on the 24th of June. Her principal worshippers, however, were newly married women. She had an oracle of considerable fame in the towns of Præneste and Antium.

NIKE, OR VICTORIA,

(PLATE XXX.,)

The goddess of victory, was a daughter of the giant **Pallas** and the Okeanide nymph **Styx**, and was regarded by the Greeks as inseparable from Zeus and Athene. Except in works of art of an early period, she was represented with wings. Her attributes were a palm-branch, a wreath, and a trophy of armour. Sometimes she carried a staff (caduceus)

like that of Hermes, as a sign of her power, and floated in the air with outspread wings, or appeared coming down to earth—now pointing the way to a victor, now reaching a wreath down to his brow, or leading his horses. As goddess of victories by sea, suitable emblems were assigned to her.

“In Plate XXX. she appears standing on a globe, “draped, winged, holding a wreath and a palm-branch.”

EIRENE, OR PAX,

The goddess of peace, was also represented holding a palm-branch. At other times she stood with armour under her feet, or was engaged in closing the temple of Janus. In Greece she was reckoned one of the Horæ, the most cheerful, indeed, of the three sisters. In Rome she had a temple, and enjoyed the honour of an annual festival on the 30th of January.

FATE,

The Greek name being *Ananke*, the Roman *Fatum*, was a personification of the unalterable necessity that appeared to control the career of mankind and the events of the world. Gods, as well as men, were subject to its unchanging decrees. This deity was the offspring of Night and Erebus. Her sentences were carried out by the *Parcæ*, who, however, were also looked upon as independent deities of fate. She was represented standing on a globe, and holding an urn.

MÆRA AND THE MÆRÆ, OR PARCÆ.

In very early times the management of the world in regard to social matters involving right and reason, was supposed to be directly under the control of a goddess called Mæra, who, in her own province, acknowledged the superiority of no other deity, not even of Zeus, the ruler of the world, who, as supreme god, could not be thought to insist on anything unreasonable or wrong. In later times we find, instead of this single deity, three Mæra (or Parcæ) answering respectively to the three stages of human life, birth, years, and death. In this form, however, they no longer retained the high position of superiority to Zeus, but, like the other deities, became subject to him, thus showing that he possessed in its highest form the consciousness of right and reason, and was entitled to be called **Mæragetes**, or leader of the Mæra.

They were described as daughters of Night—to indicate the darkness and obscurity of human fate—or of Zeus and Themis, that is, “daughters of the just heavens.” Another story has it, that it was they who united Themis and Zeus in marriage, the same ceremony, according to another version of the myth, having been performed by them to Zeus and Hera. It was natural to suppose the goddesses of fate present and taking part at marriages and births.

The names of the three sisters were **Klotho**, **Lachesis**, and **Atropos**. To express the influence which they were believed to exercise on human life from birth to death, they were conceived as occupied in spinning a thread of gold,

silver, or wool ; now tightening, now slackening, and at last cutting it off. This occupation was so arranged among the three, that Klotho, the youngest, put the wool round the spindle, Lachesis spun it, and Atropos, the eldest, cut it off, when a man had to die. Tyche, or Fortuna, has been taken as a fourth sister, on account of the similarity of her functions. It is not, however, so.

“They were represented in art as serious maidens, always side by side, and in most cases occupied as we have mentioned, there being instances, however, in which Atropos, the ‘unalterable,’ is represented alone.”

They were worshipped very seriously both in Greece and Italy : sacrifices of honey and flowers, sometimes of ewes, were offered to them, while in Sparta and in Rome they had temples and altars.

NEMESIS,

Called also **Adrasteia** and **Rhamnusia**, from Rhamnus in Attica, the principal centre of her worship, was a personification of the vengeance which appeared to overtake every act of wrong. She was the goddess of punishment, and as such a figure of her was placed beside the bench of the judges. A mysterious power, watching over the propriety of life, she was conceived as shaping the demeanour of men in their times of prosperity, punishing crime, taking luck away from the unworthy, tracking every wrong to its doer, and keeping society in equipose. She was represented as a thoughtful, beautiful figure of queenly aspect, with a diadem or crown on her head, winged, or driving in a car drawn by

gryphons. Among her several attributes were a wheel, to indicate the speed of her punishments, a balance, a bridle, a yoke, a rudder, a lash, a sword, and an apple-branch. Special festivals, called **Nemesia**, accompanied by public sacrifices to assure her good-will, were held annually in Athens and in Smyrna.

Now Erebus, now Okeanos, is mentioned as her father, while Zeus is said to have been her lover, and Helena their daughter.

To execute her commands she had three attendants, **Dike**, **Pœna**, and **Erinys** (respectively justice, punishment, and vengeance). She was a terror to evil-doers. At the same time her endeavours to preserve an equal balance in the attitude of man to man were recognised as springing from a deep-seated love, and therefore she was placed beside the Graces. In Smyrna several winged beings of her type were worshipped.

ERIS,

Called by the Romans **Discordia**, the goddess of strife, was employed by the other gods to stir up fierce disputes and mortal quarrels among men. It was she who caused the dispute between Hera, Athene, and Aphrodite for the possession of the golden apple, the prize of beauty, which she threw among the company assembled at the marriage of Peleus.

Terrible in form and aspect, with attributes like those of the **Eumenides**, with whom her home was in the realms below, she was looked on as the sister and companion,

sometimes as the wife, of Ares, the god of massacre. Her daughter was

ENYO,

Whom the Romans called **Bellona**, now believing her to be the wife and now the sister of Mars. Similarly among the Greeks, Enyo, the murderous goddess of war, delighting in devastation, was associated with Ares, who also bore the title of **Enyalios**, either driving his chariot, or rushing in front of it to battle. The peculiar fierceness and fury with which she spread terror and alarm in a battle, distinguished her from Pallas-Athene. She was represented as of frightful aspect, with flowing hair, rushing wildly hither and thither, with a lash in her hand, and armed with shield and spear. Her most celebrated temple was that at Komana, in Asia Minor.

At the close of the war against the Samnites a temple was erected to her in Rome by Appius Claudius. There the Senate used to meet when they had to deliberate with an embassy from a hostile power, or when they had to decide whether the honour of a triumphal entry into the city should be bestowed upon a general. At the entrance to the temple stood a pillar, which, on the occasion of declaring war, was viewed as marking the boundary between Roman and hostile territory. The ceremony of declaring war was to throw a spear over this pillar, that is, into the territory of the enemy. There festivals of din and wild excitement were held in her honour. Her priests were styled **Bellonarii**.

PHEME, OR FAMA,

The goddess of fame or report, whether good or bad, was said to be a daughter of Gæa, and born at the time of her great indignation at the overthrow of the Giants. Sleepless, always prying, swift of foot, PHEME announced whatever she saw or heard of, at first in a whisper addressed only to a few persons, then by degrees louder and to a larger circle, until finally she had traversed heaven and earth communicating it. She was represented as a tender, gentle figure, winged, and holding a trumpet.

ATE

Was the goddess of infatuation, mischief, and guilt, misleading men to actions that involved them in ruin. For this her father, Zeus, cast her in anger from Olympos, and from that time she wandered about the earth in search of victims to her malignant influence. She was spoken of as powerful in person and swift of foot, running before men to mislead them. Her sisters were the

LITÆ,

Sweet-natured goddesses, whose special duty was to recompense the persons whom Ate had reduced to distress and ruin. Their name signifies "prayers of the penitent," and the allegory in this case is not far to seek. Prayers atone and make amends for what a man does to the harm of others in thoughtlessness or from infatuation, without wicked

thought or design. In the Homeric poems they are described as lame, wrinkled, and squinting, those deformities being caused by the trouble they had in making good the harm done by Ate. Penitent prayers were at best but sorry aid in making good the evil done from infatuation or carelessness.

The Litæ were supposed to be daughters of Zeus, and to place before him the prayers of those who invoked his assistance.

THE ERINYS, OR FURIÆ,

(PLATE XXIX.,)

Called also **Diræ**, **Eumenides**, or **Semnæ**, that is, the "revered" goddesses, were daughters of Night, or, according to another myth, of the Earth and Darkness, while a third account calls them the offspring of Kronos and Eurynome. They were attendants of Hades and Persephone, and lived at the entrance to the lower world. Their first duty was to see to the punishment of those of the departed who, having been guilty of some crime on earth, had come down to the shades without obtaining atonement from the gods. At the command of the higher gods, sometimes of Nemesis, they appeared on earth pursuing criminals. Nothing escaped their sharp eyes as they followed the evil-doer with speed and fury, permitting him no rest.

A sad instance of this is the story of **Orestes**, the son of **Agamemnon**, who slew his mother, **Klytæmnestra**, to avenge his father's death. The atrocity of the crime committed by Klytæmnestra was held by Zeus and Apollo to be no excuse for the act of Orestes, and accordingly he



One of the Erinyes.



Eros Grieving for Psyche.

was subjected to the long and cruel pursuit of the Furies, from which he was at length freed by bringing, on the advice of an oracle of Apollo, an image of Artemis from Tauros to Argos.

"In Plate XXIX. is represented one of the Erinys pursuing Orestes; the face reflected on the mirror which she holds "is perhaps that of Klytæmnestra."

The number of the Erinys, varying in early times, was afterwards fixed to three: **Tisiphone** (the avenger of murder), **Alekto** (the unwearied persecutor), and **Megæra** (the grim). They were represented as female figures of odious aspect, clad in black, sometimes winged, with hair formed of vipers, and carrying a serpent, a knife, or a torch in their hands. In time this grim conception of them fell away, and they came to be represented as beautiful serious maidens, clad something like Artemis. As divine beings, whose office it was to punish neglect of duty, breach of faith, and crimes committed against parents, they came to be looked upon as aiding the preservation of a high morality, and were called Eumenides, or the "well-minded goddesses." When sacrifices were offered to them, the place chosen for the occasion was of a wild character, the time night, and the animals sacrificed, black. In Greece there were several temples and solemn groves dedicated to them, as, for example, at Colonos, close by Athens.

THE HARPYS

Also were creatures employed, according to the belief of the Greeks and Romans, by the higher gods to carry out the

punishment of crime. They were three in number, **Aëlo**, **Okypete**, and **Kelæno**, or **Podarge**, and were said to be daughters of the giant **Thaumas** and the Okeanide nymph **Elektra**. Their body was that of a bird, their head that of a woman, and it would seem that they were originally goddesses of the storm, which carries everything along with it.

Their manner of punishing those whom they were sent to punish was to carry off all the food set before their victim, and devour it, or failing that, to render it uneatable. Among others who were punished in this way was **Phineus**, a king of Thrace, his crime having been cruelty towards his own son and contempt of the gods. For showing the Argonauts the way to Kolchis he was, however, freed from their persecution by **Kalaïs** and **Zetes**, the winged sons of Boreas, who, in gratitude, killed them.

THE GORGONS,

By name **Stheino**, **Euryale**, and **Medusa**, were daughters of **Phorkys** and **Keto**. Two of them were believed to be immortal, while the third, **Medusa**, the youngest and most beautiful of them, was mortal. She loved Poseidon, and having met him once in the temple of Athene, to the desecration of that building, was punished by having her beautiful hair turned into snakes, and thus making her appearance more ghastly than that of her sisters. Her face was terrible to behold, turning the spectator into stone. At last **Perseus**, finding her asleep, cut off her head with his curved sword, and presented it to Athene, who had

assisted him in the enterprise, to be worn on her ægis or shield as a terror to her enemies.

“ In Plate XXXI. Perseus is represented standing with “ sword in one hand, and the head of Medusa in the other, “ turning his face away to avoid seeing it.”

The ancient poets describe the Gorgons generally as horrid aged women, and frequently place them by the side of the Furies. In early times there was only one Gorgon, Medusa, instead of the three of later times. The winged horse, **Pegasos**, was the offspring of her and Poseidon.

THE GRAEÆ,

Daughters of **Phorkys** and **Keto**, were three in number, **Deino**, **Pepredo**, and **Enyo**, their names meaning respectively “alarm,” “dread,” and “horror.” Sisters and at the same time guardians of the Gorgons, they were conceived as misshaped hideous creatures, hoary and withered from their birth, with only one eye and one tooth for the common use of the three, and were supposed to inhabit a dark cavern near the entrance to Tartaros. The belief in their existence seems to have been originally suggested by the grey fog or mist which lies upon the sea, and is a frequent source of danger to the mariner. It is said that Perseus obtained from them the necessary information as to the dwelling of the Gorgons, by seizing their solitary eye, and refusing to return it until they showed him the way.

NYX, OR NOX,

Was, it will be remembered, a daughter of **Chaos**. She became the wife of **Erebos** (darkness), and bore to him two children, **Æther** (the pure air) and **Hemera** (day). In the earliest form of the myth she was one of the seven elements that constituted the world, fire, water, earth, sky, sun, moon, and night.

In time the lively imagination of the ancients associated with this mysterious goddess of night a control over illness, sufferings, dreams, misfortunes, quarrels, war, murder, sleep, and death; everything inexplicable and frightful that befel men being personified and described as her offspring.

She was supposed to inhabit a palace in the lower world, jointly with day. When the latter entered the palace, Night rode out in a chariot drawn by two black steeds, and, accompanied by many stars, traversed the heavens till daybreak, when she returned to the palace.

She was represented as a serious figure clad in long heavy drapery, on her head a black star-spangled veil, with black wings, and carrying two children in her arms, (one of them being white to personify sleep, the other black to personify death,) or riding in a black chariot, holding an extinguished torch inverted,

HYPNOS, OR SOMNUS,

Was, as we have just said, a son of Night, and twin-brother of **Thanatos** (death), with whom he lived in deep subterranean darkness at the entrance to Tartaros. His influence

extended to gods as well as men, and by the latter he was viewed as a special benefactor, giving the weary refreshing rest, and sufferers alleviation of their pain.

He was represented in different forms and attitudes, with different attributes, now nude, or lightly or heavily clad, now standing, or striding hastily, or reposing heavily ; or as a powerful youth holding a poppy or a horn, from which sleep trickled down on those reposing ; or as a child, and sometimes as a bearded aged man. On his head were the wings of a hawk or a night bird, and beside him frequently a lizard. He was looked on as a favourite of the Muses, apparently because of the dreams he was supposed to communicate to men.

ONEIROS AND MORPHEUS

Are two different forms of the god of dreams. According to the meaning of their names, the office of the latter would be to fashion dreams, as the gods desired them to be sent to men. In this task he was assisted by **Ikelos**, who fashioned those dreams that had all the appearance of reality, by **Phobetor**, the author of alarming dreams, and **Phantasos**, who tricked sleepers with innumerable and strange phenomena. But we find Morpheus also represented in the capacity of a sort of watchman and guardian of dreams, as **Æolos** was of the winds.

Oneiros was properly a personification of dreams, whether idle and deceptive, or really prophetic. Dreams of the former class were supposed to issue from the ivory gate ; those of the latter class, from the horn gate of the palace where

they were kept beside the Western Okeanos. They were called children of Night, sometimes children of Sleep, and were directly under the control of the superior order of gods, who, as they pleased, despatched deceptive or prophetic dreams to men.

MOMUS

Was a deity whose delight and occupation was to jeer bitterly at the actions both of gods and men, sparing no one with his insinuations except Aphrodite, in whom he could find nothing to blame, and vexed himself to death in consequence. As an example of his behaviour, it is said that he complained of the man that **Prometheus** had made, because there was not a window in his breast through which his thoughts might be seen.

THANATOS, OR MORS,

The god of death, was, as we have said, a son of Night, and twin-brother of Sleep. He was, however, also described as a son of Earth and Tartaros, to whom it was his office to introduce, some time or other, the whole of mankind. The relentless severity with which he discharged the task caused him to be frequently regarded with pain, and to be represented as of a powerful figure, with shaggy beard and fierce countenance, with great wings to his shoulders, and resembling, on the whole, the figures of Boreas, the god of the wild north wind of winter. This form, in the case of both deities, was expressive of the violent nature of their functions.

Thanatos was, however, more frequently regarded with

submission, or as coming opportunely, and in such cases was represented in the form of a quiet pensive youth, winged, standing with his legs crossed, often beside an urn with a wreath on it, and holding an extinguished torch reversed. Or, as a personification of endless repose, he appeared in the form of a beautiful youth leaning against the trunk of a tree, with one arm thrown up over his head, an attitude by which ancient artists usually expressed repose. It was probably owing to the spread of the belief that death was a transition from life to Elysium, that in later times this more attractive representation of the god of death took the place of the former repulsive representations, whether as a powerful and violent god, or as a black child in the arms of his mother, Night.

DÆMONS, OR GENII,

Were an order of invisible beings, one of whom was assigned by Zeus to every man, to attend, protect, and guide him. They were nameless, and, like the multitude of mankind, innumerable. Some of them acted as personal attendants to deities of a higher order, and in that case were represented under particular forms, and enjoyed distinctive names, while others were believed to watch over particular districts, towns, or nations. While the Greeks regarded these Dæmons as deities of an inferior order, the Romans believed them to be a sort of intermediate beings linking mankind to the gods. The Dæmons assigned to women were supposed to be feminine.

To every man was assigned a Dæmon at his birth. Identi-

fyng itself with him, it endeavoured, throughout his life, to guide him in a wise course, and at his death, died with him. To be of a cheerful mood, and to be careful of prolonging life, was to live in obedience to a man's Dæmon or Genius. To be sad and vexed, or to shorten life by recklessness, was to wrong the attendant spirit. On birthdays it was usual to offer a sacrifice of wine, milk, flowers, or incense to the Genius, while at most meals some unmixed wine was poured out to the "Good Dæmon" (Agathodæmon).

The usual representation of a being of this class was in the form of a youth holding a horn of plenty and a dish in one hand, and some heads of poppies and ears of grain in the other. The presence of a Dæmon was also symbolised by the figure of a serpent.

Besides the general family of Genii, the Romans had one great Genius whom they reckoned among the gods of the second rank, and esteemed highly, believing that he had some control over the others.

LARES AND PENATES

Were beings peculiar to the religion of the Romans. Every household was supposed to be under the protection of one Lar and several Penates, whose presence was symbolised by images in the form of a youth wearing a short tunic, girt at the waist, and holding a horn of plenty in one hand, and a patera, or flat circular dish, in the other. Such images of the Lares and Penates were kept in a particular part of the house called the *Lararium*, received constant offerings of incense and libations, and were decked with garlands of

violets and rosemary. When a slave obtained his freedom, it was the custom of his former master to hang a chain upon the figures of his Lares. When a youth left the paternal roof, he prayed, "Ye Penates of my fathers, and you, Lar, father of our family, I commend to you my parents, that you may protect them. Other Penates and another Lar I must now seek."

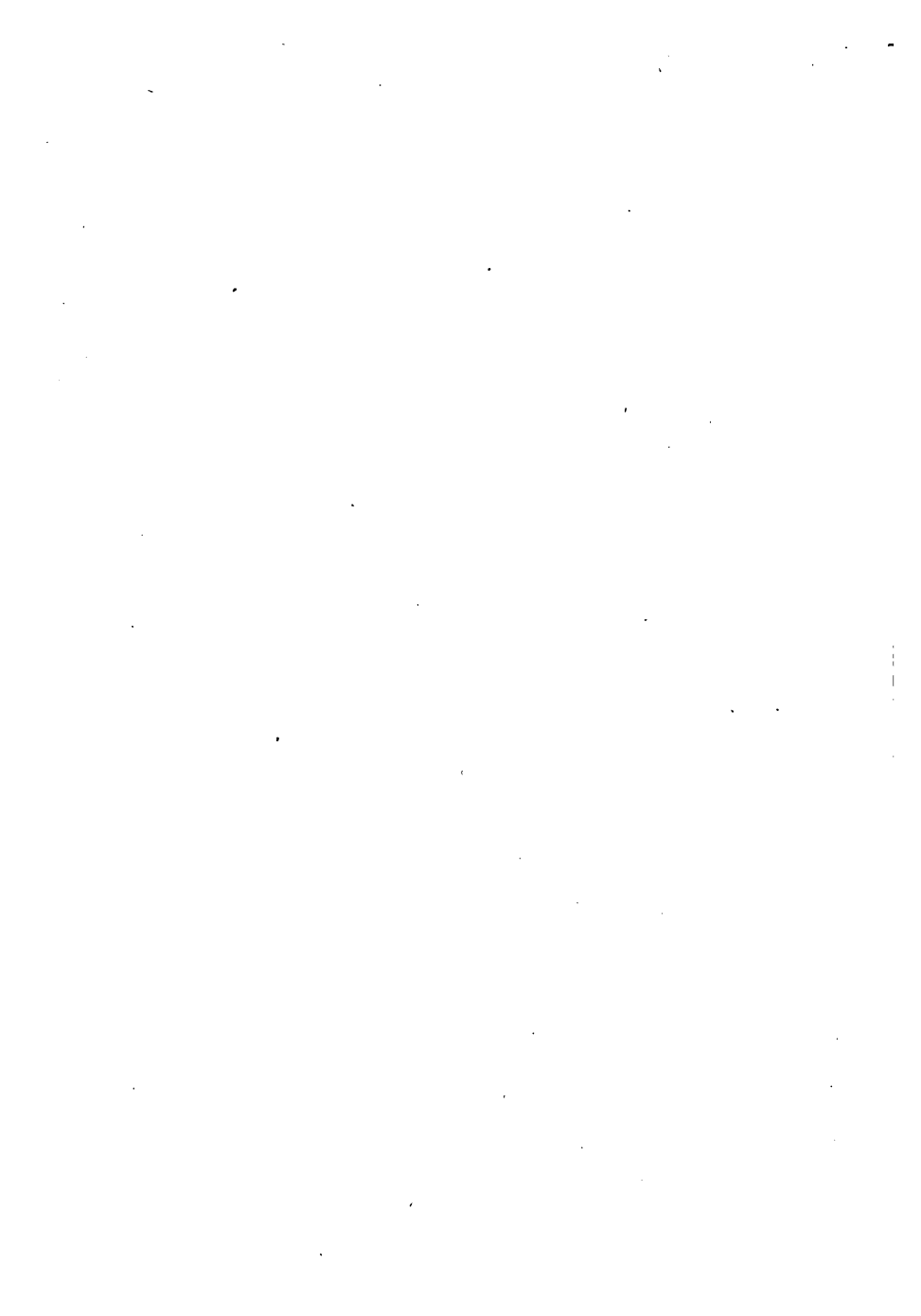
Besides these private household deities, there were also public Lares, who were recognised as the protecting spirits of whole states and towns. Of these there were originally two in Rome, and later three, the spirit of Julius Cæsar having been added as the third; for the Lares were considered to be the spirits of deceased persons who continued to watch over and influence the living. The other two were, however, regarded sometimes as sons of Mercury and a nymph called Lara. Statues and temples were erected in their honour. Sacrifice and prayers for the safety of the state were offered up at their altars, which in spring and in summer were frequently decked with flowers. They were protectors of highways and travellers, and in this capacity had the honour of a festival called **Compitalia**, which was annually celebrated at cross-roads, a few days after the **Saturnalia**, and consisted of a banquet and sacrifice of cakes, the ceremony being conducted by slaves. To the Lares who protected the fields, sacrifices of lambs, calves, and pigs were offered.

It was believed that the genii of good people became after their death kindly Lares, while the genii of evil-doers became **Lemures** or **Larvæ**—that is, evil spirits who wandered

about the earth afflicting mankind with illnesses for which there was no remedy but expiatory sacrifices to the gods. Persons who died without expiation for every wrong they had done, were pursued by these Larvæ in the lower world.

THE MANES,

Generally speaking, were the souls of the departed inhabiting the realm of shadows. Survivors, however, who believed that departed souls sustained a higher and nobler existence, regarded them as divine beings, calling them Dii Manes, offered sacrifice to them at tombs, and thought it possible to call them up from the lower world.





Nike, or Victoria.



Herakles (Hercules).

III. DEMIGODS, OR HEROES.

DEMIGODS, or heroes, were a class of beings peculiar, it would seem, to the mythology of the Greeks. They were regarded partly as of divine origin, were represented as men possessed of god-like form, strength, and courage—were believed to have lived on earth in the remote dim ages of the nation's history—to have been occupied in their lifetime with thrilling adventures and extraordinary services in the cause of human civilization, and to have been after death in some cases translated to a life among the gods, and entitled to sacrifice and worship. They were described as having been the first sovereigns and legislators of the nation, and as the founders of all the kingly and noble families. Monsters that devastated particular localities were destroyed, the oppressed were set free, and everywhere order and peaceful institutions were established by them. They were, in short, the adventurous knights, the history of whose deeds formed for the mass of the people the first chapter of the national history, and that in a manner worthy both of the civilization to which the nation had attained, and of the

gods to whose influence the progress was due. The legends of their adventures furnished to poets and artists an inexhaustible treasure of striking figures, wonderful deeds, and strange events, while they formed at the same time a most powerful element in the national education.

It has been suggested that the belief in these beings may have originated, in later times, in an impulse to people the blank early pre-historic age with ideal figures of a sublime order of men, to whom the nation might look back with pride; or that it may have originated in a desire to dwell on the memory of distinguished persons who had actually existed, and in time, by so doing, to exaggerate their actions to a degree quite beyond human powers. But it is far more probable that, like the gods, the heroes had originally been divine personifications of certain elements of nature, and the legends of adventures ascribed to them merely a mythical form of describing the phenomena of these elements. The idea, for example, of a long struggle and ultimate victory over grim enemies, which is so characteristic of these adventures, is the same idea that we find pervading the early myths, in which the powers of light are represented as struggling with, and finally overcoming, the powers of darkness. But while the gods always maintained their relationship to the elements of nature, of which they were divine personifications—marine deities, for instance, dwelling in the depths of the sea, and celestial deities in the pure ether—the heroes or demi-gods, on the other hand, had ceased to be identified with any particular element, and though retaining the form, strength, and courage of gods, came in time to be

regarded as men of a high order that had once inhabited Greece, but had passed away. The legends, which, as we have said, had been intended to be the mythical descriptions of certain natural phenomena, were expanded so as to embrace the new variety of adventures which imagination with its wide scope now assigned to the heroes.

There appears to have been a time when the gods generally were in danger of being reduced in this manner to the condition of demi-gods or heroes—such events, for instance, as the war of Zeus with the Titans and Giants, the contests of Apollo with Tityos and Python, or of Dionysos with his enemies, being calculated, from their adventurous nature, to present their authors more in the light of heroes than of gods, and to form readily subjects for the epic poets, as, indeed, the contests of Dionysos did. This tendency was, however, arrested by the necessity of defining, for the purposes of worship, the provinces of the various deities. From that time the position of the gods was determined, while the heroes became less and less distinguishable from men, the legends concerning them assuming gradually more of an historical than of an ideal character. Traditions of early battles and victories that still lingered among the people, were made to circle round these imaginary heroes, who in time became the centres of all the earliest national recollections, the accredited founders of most of the elementary institutions of social life, and the guides of colonists.

It does not, however, follow that the particular elements of nature over which the heroes or demigods had originally presided, were left after this separation unrepresented by

divine beings. For in addition to the vast number of gods in the Greek national religion, whom we have already described as identified with this or that department of the universe, there must have been in the early ages a large number of local deities, who, when the tribes to which they were peculiar coalesced in after times into one Greek nation, must have appeared in many cases quite identical in character, though probably very often different in regard to the details of the deeds or adventures ascribed to them. Thus many who may have been dispensed with as gods, would be retained, on account of their local adventures, as heroes or demigods.

Turning to the oldest examples of the Greek epic poetry which we possess, the Iliad and Odyssey, we find the heroes represented as hardly distinguishable from men. More powerful, more beautiful, and more courageous they certainly were than the ordinary men of their day, and on this account were looked on as descendants of the gods ; still their ways of life were distinctly the ways of men, not of gods.

By the time of Hesiod we find this opinion of the heroes changed. The heroic age is lamented as a thing of the past. The people of his time, aware of their weakness and wants, looked back with reverent feelings to the happy age in which the great heroes stood between the gods and feeble mankind. Zeus, it was taught by Hesiod, had translated the heroes to the islands of the blest, far removed from men, where they lived in a perpetual golden age under the sovereignty of Kronos. The people, however, thought otherwise, believing that the ancient tumuli in Greece and

in Asia Minor were the graves of the heroes. The imposing tumuli at the entrance to the Hellespont, for instance, were viewed as the tombs of Achilles, Patroklos, and Ajax. Sanctuaries and temples were erected to heroes; their bones were searched for, and, when found, regarded as a great source of strength to the town that possessed them; all relics of their stay on earth were hallowed, and a form of worship was specially adapted to them.

In later times the heroes came to be identified more or less with the Dæmons. The consequence of this was that all individuals who, on account of extraordinary strength, courage, beauty, talent, or self-sacrifice, were supposed to be possessed of special Dæmons, were reckoned as heroes. And this was not confined to persons remarkable for their good qualities; successful daring entitling a robber to this rank, as much as did the bravery of the men who fell at Marathon and Platææ.

In still later times, as the belief gained ground that every soul had something of the nature of a Dæmon in it, and was destined to a higher and nobler life, heroic honours were paid to almost all the dead; so that when a man of particular distinction died, the only course left open of paying him signal honours was to regard him as having been, after the manner of Herakles, translated to a life among the gods, and to worship him as a god.

It is, however, only with the heroes or demigods that occur in the mythology and the epic poetry that we have to do. They may be divided into three classes: First, the demigods associated with the creation of mankind, and the

earliest incidents of human history and civilization, the most striking figure among them being that of Prometheus. Secondly, the earlier heroes properly so called, such as Herakles, Theseus, Minos, Pelops, Perseus, Bellerophon, who were distinguished for their extraordinary adventures, labours, and expeditions, such, for example, as that of the Argonauts to Kolchis. Thirdly, the more recent heroes, the tales of whose deeds and expeditions, for instance, those against Troy and Thebes, read more like historical traditions magnified by the imagination of the poets, than allegorical narratives such as those of the two preceding classes.

THE CREATION OF MAN.

Prometheus AND THE FIRST DEMIGODS.

AMONG the various opinions in ancient times concerning the origin of mankind, the most generally accepted one appears to have been that in which it was asserted that man and all other forms of life had, like the gods, originally sprung from the common mother earth. It was not supposed that the whole human race could trace its lineage back to one primeval pair; on the contrary, it was believed that a primeval pair had been created in all the chief districts in which mankind was afterwards found settled. As the natural features of these districts varied, so varied the opinions with regard to the exact substance from which the first beings had sprung. In wooded and mountainous dis-



One of the Horæ.

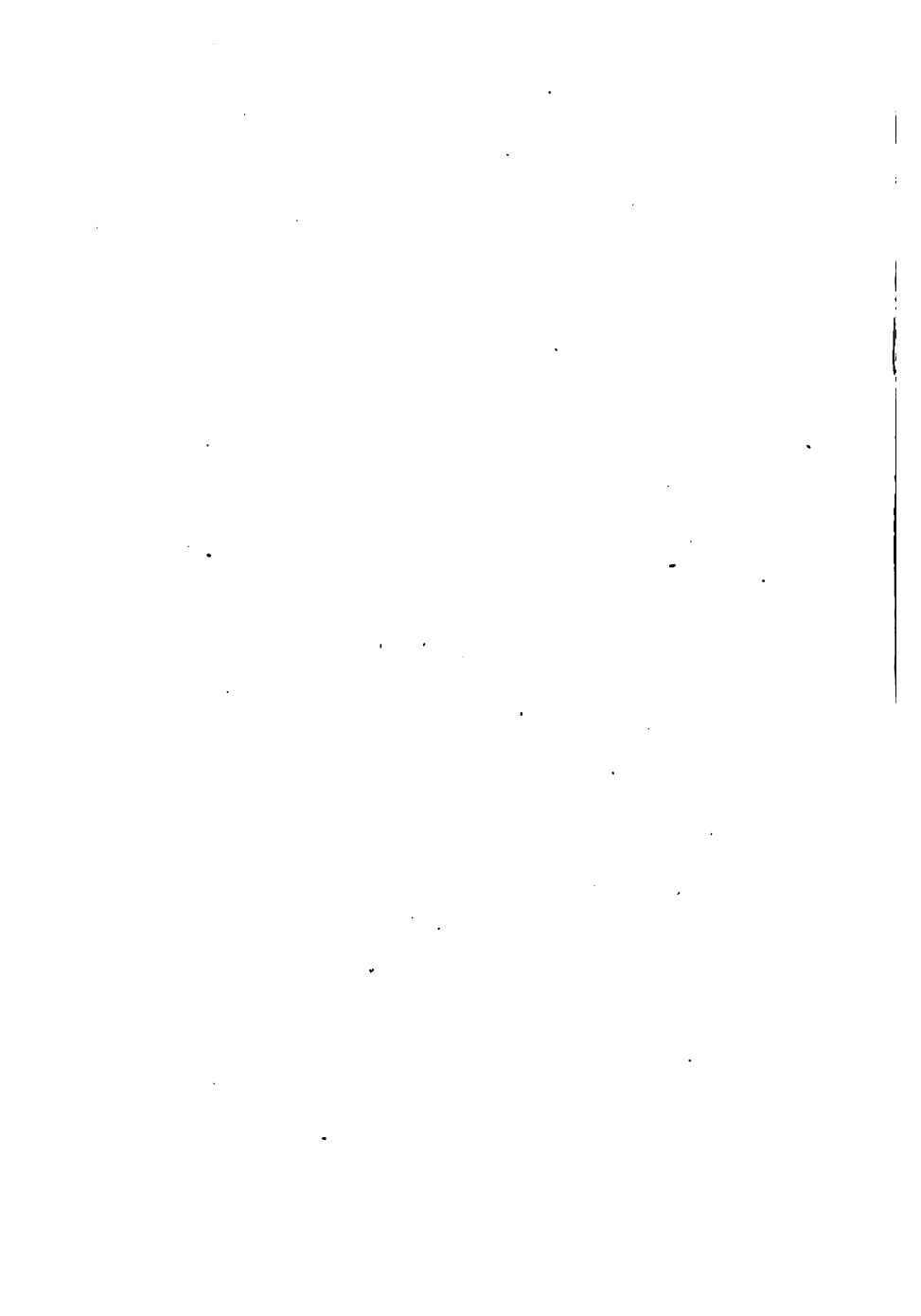


Perseus.



Hygiea.

Æsculapius.



tricts, for instance, they were held to have sprung from rocks and trees; in valleys, from the moist element of nature. As to the time at which this creation took place, and whether it took place simultaneously throughout the various inhabited regions, we have no means of knowing the current belief.

From the primitive condition of savages living like animals in the forests and caves, they advanced slowly in the direction of civilization, sometimes visited with terrible punishments, and sometimes assisted by the gods, the different classes or tribes becoming in time united into two great races, the Pelagic and the Hellenic. The former traced its origin to the Argive **Phoroneus**, and appears to have been resident mainly in the Peloponnesos, while the latter looked back to **Deukalion** as its founder, and was resident in Thessaly and round Parnassos. According to the story, a great flood had swept away the whole human race except one pair, Deukalion and Pyrrha, who, as the flood abated, landed on Mount Parnassos, and thence descending, picked up stones, and cast them round about, as Zeus had commanded. From these stones sprang a new race, men from those cast by Deukalion, and women from those cast by his wife. From Hellen, the son of Deukalion, the Hellenic race derived its name, while its four great branches, the Æolians, Dorians, Achæans, and Ionians, traced their descent and names from four of his sons.

In such a primitive condition of life, perhaps nothing was regarded as of greater importance or more mysterious in its nature than fire. Its beam dispelled the dread of darkness, and its warmth removed the chill of winter. The fire of

the hearth was the centre of domestic life. At the forge tools and weapons were fashioned. It was an emblem of the life of man, with its flash and sudden extinction on the one hand, and the illumination of its prolonged blaze on the other. In storms it was seen descending from the sky, and in volcanic eruptions it was seen issuing from the earth. The source of it all was readily believed to be in the close keeping of the gods, and how mankind came to obtain the use of it was explained in the story of **Prometheus**.

Zeus, foreseeing the arrogance that would arise from the possession of so great a blessing, had from the first refused to transmit any portion of his sacred fire to men. Their deplorable condition, however, owing to the want of it, found a champion in the person of Prometheus (a son of the Titan Japetos), who had previously identified himself with the cause of humanity in a dispute that arose at Mekone (Sikyon) as to the rightful share of the gods in all sacrifices offered to them. On that occasion an ox had been slaughtered as a sacrifice, and Prometheus, having wrapped up all the eatable parts in the skin of the animal as one portion, and having cleverly covered the bones and worthless parts with fat as the other portion, asked Zeus to select what he thought the better portion for the gods. Zeus, though perfectly aware of the deceit, chose the worthless parts, and more firmly than ever determined to withhold his fire from men. Prometheus, however, resolved to obtain it for them, and succeeded in snatching some of it from the hearth of Zeus, or, as another version of the story has it, from the forge of Hephæstos in Lemnos. As a punishment

he was condemned to be chained alive to a rock in the remote Caucasus mountains, and to submit while every day a vulture came to gnaw away his liver, which daily grew afresh. For a long time he bore this suffering, and, indeed, would never have been released, but for the secret which he possessed concerning the ultimate fate of the dominion of Zeus, who, for the purpose of learning the secret, permitted Herakles to shoot the vulture, to free Prometheus, and bring him back to Olympos.

Meantime the human race enjoyed the many benefits of fire, and continued to advance in civilization rapidly. But that their cup of happiness might be mixed with sorrow, Zeus ordered Hephæstos to fashion a woman of clay, of divine beauty, but possessed of all the weaknesses as well as charms of human nature. Athene instructed her in the industrial occupations of women, Aphrodite gave her grace of manners, and taught her the arts of a beauty, while Hermes qualified her for the part of flattering and soothing. With the help of the Graces and Horæ, Athene robed her with costly beautiful robes, and decked her with flowers, so that, when all was done, **Pandora**, as they called her, might be irresistibly attractive to gods and men. Hermes conducted her to **Epimetheus**, who, though warned by his brother Prometheus to accept no gift from Zeus, yielded to the besetting weakness, from which he obtained his name—that of being wise when it was too late. He received Pandora into his house, and made her his wife. She brought with her a vase, the lid of which was to remain closed. The curiosity of her husband, however, tempted him to open it,

and suddenly there escaped from it troubles, weariness, and illnesses, from which mankind was never afterwards free. All that remained was Hope.

We have thus, in contrast with the general belief described above as to the spontaneous origin of man from the earth, an instance of a human being directly fashioned by the gods from clay. From this mean substance it was also asserted the first men were made by Prometheus, Athene assisting him by breathing life into his figures. But this was probably only a learned speculation, indulged in to account for the zeal displayed by Prometheus in the cause of human civilization. It is better to account for that zeal by assuming Prometheus to have been originally a god of fire, who, asserting his right to employ that element for the benefit of mankind, provoked the hostility of the other gods, and from that time forward identified himself with the cause of men. There is good ground for assuming this in the fact that Prometheus was intimately associated with Hephæstos in the very ancient worship of that god in Lemnos and in Attica.

While the progress of civilization, as far as it had depended on, or could be symbolised by fire, was connected with Prometheus, the progress of agriculture in primitive times was reflected in the story of the two giants **Otos** and **Ephialtes**, sons of Alöeus (the planter) and Iphimedeia. Small and puny at their birth, they grew quickly, living on grain, and soon became the wonder of men for their great size and beauty. Finding that war and agriculture could not go together, they seized Ares, the god of war, bound and con-

fined him in a large brazen vase for thirteen months. He would have perished in it, had not Hermes at length heard of his imprisonment, and set him free. Becoming more and more arrogant in the pride of their strength, the two brothers next determined to assail the immortal gods in Olympus itself, and for this purpose they had placed Mount Ossa on the top of Mount Olympus, and upon Ossa had heaped Mount Pelion, when the shafts of Apollo felled them. They perished in youth, ere their beards had grown.

THE EARLIER RACE OF HEROES.

IT will be convenient to separate, for the present, the legends of the adventures of Herakles, together with those that relate to combined expeditions of heroes from different districts, such as the expedition of the Argonauts, from the other legends of this earlier race of heroes, and to arrange the latter class according to the localities assigned as the principal scenes of their actions, beginning with

(a.) ARGOS.

At the head of the Argive line of heroes stands **Inachos**, the river god, a son of Okeanos, like all the other river gods. With the nymph Melia for his wife, he became the father of Phoroneus and Io, of whom the former, according to Argive legends, was the first man upon the earth. Such services as Prometheus was elsewhere believed to have rendered to early

civilization, were there ascribed to Phoroneus. He was reputed to have founded the town of Argos, and to have established there the worship of Hera. With regard to Io, we have already related (in connection with Hermes) how she was loved by Zeus, and, to escape the jealousy of Hera, was transformed by him into a cow—how Hera, discovering the transformation, set a watchman over Io, in the person of Argos, a giant with a hundred eyes, and how Hermes slew the watchman, and released Io. Another version of the story says that it was Hera who transformed Io into a cow, for the purpose of thwarting the love of Zeus for her. Argos had tethered her to an olive tree in a grove sacred to Hera, between the towns of Mykene and Argos, and was there keeping guard when Hermes arrived and slew him. Though set free, Io did not yet regain her human form, but was compelled to wander through distant lands in the form of a white horned cow, goaded by a vexatious insect sent by Hera. At last, on reaching Egypt, she obtained rest, was restored to her human form, and became the mother of **Epaphos**.

Io, the white horned cow, appears to have been a personification of the moon, like the Phœnician goddess **Astarte**, who was also represented in this form. Her wanderings were like the wanderings of the moon. Hera, who punished her, was the supreme goddess of the heavens. Argos, with his many eyes, reminds us of the stars. The slaying of Argos by Hermes was a favourite subject with ancient artists.

Epaphos became king of Egypt, and had a daughter called Libya (after the district of that name on the shore of the

Mediterranean) who bore to Poseidon, the sea god, two sons, **Agenor** and **Belos**. While the former became the head of a race that spread over Phœnicia, Cilicia, and on to Thebes in Greece, Belos remained in Egypt, succeeded to the throne, and marrying **Anchirrhoe**, a daughter of the Nile, had two sons, **Ægyptos** and **Danaos**. The latter was appointed to rule over Arabia, the former over Libya. **Ægyptos** had fifty sons, and **Danaos** the same number of daughters. A dispute arose between the two families, and **Danaos** yielding took ship with his daughters, and sailed to **Argos**, pursued all the way by the sons of **Ægyptos**. At **Argos**, the home of his race, he was kindly received by the reigning king, and protected against the pursuers.

At that time the district of **Argos** was suffering from a drought which **Poseidon** had angrily caused. **Danaos** sent out his daughters to search for a spring, and while they were so engaged, it happened that one of them, **Amymone**, throwing her spear at a stag, missed it, but hit a **Satyr** who was asleep in the brake. Pursued by the **Satyr**, she called on the name of **Poseidon** for help, and the god instantly appeared, drove off the **Satyr**, and for love of the beautiful **Danaid** caused a perennial spring to flow at **Lerna**, where he met her. **Amymone** bore to **Poseidon** **Nauplios**, the wrecker of **Nauplia**, who by false lights misled many ships to their destruction among rocks, and enriched himself from their cargoes. By a singular fatality he perished in this way himself at last. He had three sons, **Palamedes**, celebrated for his inventive faculty, **Oiax**, the steersman, and **Nausimedon**, the ship captain.

Meantime, the sons of Ægyptos, it is said, having besieged Argos for some time, at length proposed to forget their difference with Danaos, and to marry his daughters. Without relenting in the least, he agreed to give his daughters to them in marriage, but to each daughter he presented a knife, and commanded them all to slay each her own husband on the marriage night. All obeyed his order, except **Hypermnestra**, who, preferring to be regarded as of weak resolution than as a murderess, spared her husband, **Lynkeus**, and became the mother of the Argive line of kings. While Zeus approved the murderous deed of her forty-nine sisters, and sent Athene and Hermes to give them expiation, Hypermnestra was cast into a dungeon by her indignant father, her husband, Lynkeus, saving himself by flight. On being brought to trial, she was however publicly acquitted, her husband returned to Argos, succeeded Danaos on the throne, and in after times was widely respected, among other things, for having founded the great festival in honour of the Argive Hera. The prize of victory in the games that accompanied that festival was a shield, not a wreath, as was elsewhere usual, the tradition being that on the first occasion of these games Lynkeus presented his son Abas with the shield which had belonged to Danaos.

Whether it was to obtain husbands for his daughters who had accomplished their own widowhood, or whether it was to decide among a multitude of suitors for their hands, Danaos held a kind of tournament, the victors in which were to be accepted as husbands. On the morning of the contest he ranged his daughters together on the course, and by

noon each had been carried off by a victorious athlete, a scion of some noble house.

It was said that after death the Danaïdes, with the exception of Hypermnestra, were punished in Tartaros by having continually to carry water, and pour it in the vain endeavour of filling a broken cistern. It may be that this form of punishment was selected for them as the most suitable for women, who generally in Greece were the drawers of water. At the same time it is very suggestive of the dry parched soil of Argos, the streams of which were always dried up in summer.

From **Abas**, the son of Hypermnestra and Lynkeus, sprang the brothers **Akrisios** and **Prætos**, famous for their hatred of each other from infancy onward. When they had grown up, Prætos, finding himself constantly defeated in the fraternal encounters, fled to Lycia, and was there hospitably received by the king, **Iobates**, and the queen, **Amphianax**, whose daughter, **Sthenebœa**, he married. With the assistance of a Lycian army, he was reinstated in his rights of sovereignty over Argos and Corinth, fortifying himself in the citadel of Tiryns, while his brother Akrisios held out in that of Larisa. Of both citadels, the massive structures, now in ruins, still bear witness to the fierce assaults which must have been made upon them.

Prætos had three daughters, whose exceeding beauty made them prizes which the noblest youth of the country sought to win. But they were haughty, and despised the common usages of the times, scorned to take part in the worship of Dionysos, and made ridicule of the sanctity of

Hera's ancient image and shrine. For this they were punished by a form of insanity which drove them ever to wander restlessly among the woods and hills of Argos and Arcadia. It is further said that, being under the hallucination that they were cows, they lowed like kine as they wandered about. Their father summoned **Melampus**, the prophet and priest, to work a cure upon his daughters, but on the prophet's stipulating a third of the kingdom as his reward, dismissed him again. The evil grew worse, for the other women of the country began to yield to the infatuation of abandoning their husbands and slaying their children. Melampus was recalled, and this time demanded an additional third of the kingdom for his brother, **Bias**. Prætos agreed, and Melampus, collecting a body of active youths, pursued the three princesses over the mountains, and on to Sikyon, where the oldest of the three died, and the other two, after being purified, were given in marriage to Melampus and Bias respectively.

This legend also would seem to have originated in connection with the very ancient worship of Hera, as queen of the heavens, at Argos; the wanderings of the three daughters of Prætos, under the imaginary form of cows, having reference, like the similar wanderings of Io, to the moon.

Returning to Akrisios, we find him troubled at the prospect of having no heir to his throne. To his question the oracle at Delphi replied that a daughter would be born to him, and that she would bear a son who would slay his grandfather, and rule in his stead. The daughter, **Danæ** by name, was born, and to prevent the latter part of the

oracle from being fulfilled, she was imprisoned in a subterranean chamber. But a shower of gold, sent by Zeus, penetrated to her, and she became the mother of an infant destined to fulfil the oracle, and to become conspicuous among the ancient heroes. He was named Perseus, probably with reference to his being a son of Zeus, the great god of light, and to his having been born in darkness, in which respect, as in several others, he may be compared with Apollo, whose mother was **Leto** (darkness), while his father was Zeus. The shower of gold would thus signify a beam of golden light.

Akrisios, hearing the voice of the child, summoned his daughter to the altar of Zeus to give a solemn explanation of the circumstance. Disbelieving her story, he placed mother and child in a closed box, and committed them to the waves. After rocking about on the bosom of the sea, the box was at last carried towards the island of Seriphos, and was there caught in a net belonging to a fisherman named **Diktys**, who took the waifs to his house, and acted kindly by them. It was a very barren island, affording little but shelter to the families of fishermen that inhabited it. The chief or king of it was **Polydektes**, a brother of Diktys, just mentioned, and as notorious for the gaiety of his habits, as was his brother for his simplicity. Struck with the beauty of Danæe, and finding that her son Perseus stood in the way of the fulfilment of his desires, Polydektes became anxious to get rid of him, and gladly availed himself of the opportunity that presented itself when Perseus, not to be outdone in professions of loyalty, vowed that he would

even fetch the head of the Gorgon **Medusa** for the king, should he wish it.

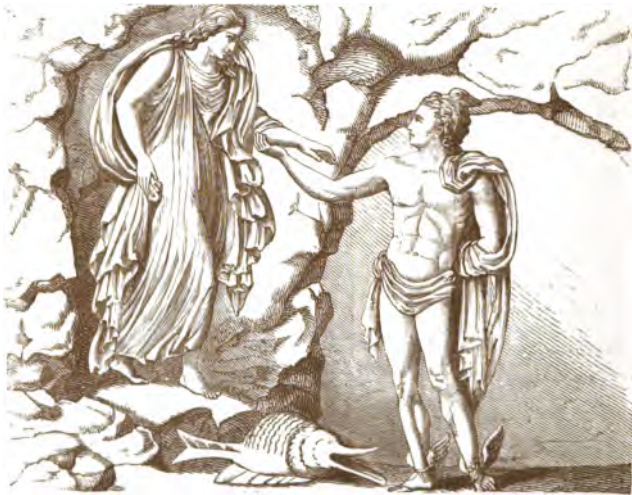
Perseus set forth sadly on his mission, but took courage when Hermes and Athene, who often lent their aid in heroic adventures, appeared to him, and led him to where the Graeæ lived, three aged women, with only one eye and one tooth in common. Perseus, seizing the indispensable eye and tooth, refused to give them back until they told him where to find the nymphs who had in keeping the helmet of Hades, the winged shoes, and the pouch necessary for his future movements. On arriving at where the nymphs lived, he obtained from them the objects in question, to which Hermes added the knife (*harpe*) with which he had cut off the head of Argos. Buckling on the winged shoes, he proceeded towards the Gorgons with the speed of a bird, the helmet of Hades making him invisible, but concealing nothing from his sight. It is further said that Athene instructed him how to approach Medusa without being petrified, as was usual, by her stare. To this end she gave him a shield of polished brass, on which, as in a mirror, he could see the reflection of the Gorgon, while he himself, unseen, advanced and cut off her head. The instant he had done this there sprang from the trunk of Medusa, Pegasus, the winged horse, and Chrysaor, the father of Geryoneus. Perseus, placing the head quickly into the pouch which the nymphs had given him, hastened from the scene, pursued by the two sisters of Medusa for some distance.

Among his adventures on the way back to Seriphos, were the turning of Atlas into stone because the giant refused to





Bellerophon.



Perseus and Andromeda.

receive him hospitably, and the release of **Andromeda**, whom he found, on passing over Æthiopia, bound to a rock on the sea-shore as a victim to a great sea monster. She was a daughter of **Kepheus** and **Kassiepeia**, the king and queen of Æthiopia. The latter having vaunted herself equal in beauty to the Nereïds, gave offence to them and to Poseidon also, who thereupon visited the country with a flood, and sent a dreadful monster from the sea to destroy both men and cattle. On appealing to the oracle of Ammon in Libya, Kepheus was told that the evil would not abate until he exposed his beautiful daughter, Andromeda, to the monster. Compelled by his subjects to yield, the luckless father took her to the shore, and chained her to a rock, in the position in which Perseus found her. Struck with her beauty, Perseus undertook to save her on condition that she should become his wife. Kepheus agreed to this, and Perseus, after slaying the monster, unchained the maiden. She had, however, been engaged beforehand to **Phineus**, her father's brother, who, arriving with a strong body of soldiers, burst in upon the marriage feast. But the sight of the Gorgon's head turned them all to stone, and Perseus triumphantly carried off his bride.

Arriving at Seriphos, he found that his mother and Diktys were being persecuted by Polydektes, and obliged to seek protection at the altars of the gods. His course was to announce his arrival to the king, who at once assembled his nobles to witness how the young hero had kept his word. Perseus appeared in the assembly, and producing the Gorgon's head, turned the king and all his nobles instantly to

stone. Not content with punishing in this manner the principal persecutors of his mother, Perseus is said to have turned the island itself into a great barren rock, and to have spared only the excellent Diktys and the fishing population attached to him. Even the frogs of the island became dumb, said an ancient proverb.

Having thus fulfilled his promise, and rescued his mother, Perseus handed over the winged shoes, the pouch, and the helmet that made him invisible, to Hermes, to be restored to the nymphs. The head of Medusa he gave to Athene, who ever after wore it on her shield. Accompanied by Danæ and Andromeda, he set out for Argos to find his grandfather, Akrisios, who, however, in the meantime having left Argos in consequence of an increasing dread lest the oracle should be fulfilled regarding his death, had established himself at Larisa in Thessaly. Thither Perseus proceeded, and found, on his arrival, the king, Teutamias, occupied with public games in honour of his deceased father. Perseus took part in the games, and by a fatality which justified the oracle, the disc which he threw fell upon the foot of Akrisios, and caused his death. After burying his grandfather honourably at Larisa, Perseus returned to Argos to his mother and wife, but instead of establishing himself there, exchanged Argos for Tiryns, which was then held by **Megapenthes**, a son of **Prætos**, and soon after founded the ancient Mykenæ, with its massive walls.

Perseus and Andromeda had two sons, **Elektryon** and **Alkæos**. **Alkmene**, the mother of Herakles, was a daughter of the former, and her husband, **Amphitryon**, a

son of the latter. It was also said that before leaving the court of her father, Kepheus, Andromeda had borne a son, whom they called Perses, and left behind with his grandfather. From this Perses the Persian kings traced their lineage. The kings of Pontos and Cappadocia, claiming the same descent, introduced a figure of Perseus on their coins. In Tarsos and in Egypt also were traditions of ancient benefits derived from the Greek hero.

While the wanderings of Io remind us of the wanderings of the moon, and lead us to connect the origin of the legends concerning her with the worship of Hera at Argos, the adventures of Perseus similarly suggest the apparent movement of the sun, and the effect of his light, particularly in slaying the dread monsters with which the imagination peoples darkness. It would seem, therefore, that the origin of the belief in these adventures must have had some connection with the Argive worship of Zeus and Athene.

His adventures, either as an entire story or in parts, formed a most attractive subject to ancient poets, and were frequently represented in works of art, many of which we still possess. One of the earliest examples of Greek sculpture to which an approximate date can be assigned, is a group on a temple at Selinus in Sicily, which represents him cutting off the Gorgon's head, and belongs to the seventh century B.C.

"In Plate XXXI. he is figured holding the head of "Medusa in one hand, and the curved sword in the other. "In Plate XXXII. is the rescue of Andromeda."

(b.) CORINTH.

Owing to its convenient situation on the isthmus between two seas, Corinth was from very early times an important seat of commerce, and as such being chiefly dependent for its prosperity on the benignity of the sea god Poseidon, had at an early period established his worship, and exalted him as its principal god. In the legends concerning the Corinthian heroes we would therefore expect to find decided traces of this worship, just as in those of Argos we found traces of the early worship of Hera.

With regard to **Sisyphos**, the first of these heroes, the legend was that he had chanced to see Zeus carrying off **Ægina**, the daughter of the river god **Asopos**, and having marked the direction of their flight as towards the island of **Ægina**, determined to make capital of his knowledge, by informing **Asopos** of what he had seen, on condition that the river god would create a spring of water on the parched citadel of Corinth, **Acrocorinth** as it was called. The terms were agreed to, and **Sisyphos** at once secured the afterwards famous fountain of **Peirene**. But Zeus could not permit the act of treachery to pass unpunished. He sent the god or dæmon of death to claim him. Instead of yielding, **Sisyphos** bound the dæmon with strong chains, and retained him, no one dying in the meantime, till **Ares** arrived and broke the chains. **Sisyphos** was then handed over to the dæmon, but before departing, charged his wife, **Merope**, not to offer the customary sacrifices for the dead, and thus to disappoint

Pluto and Persephone. Arrived in Hades, he began to denounce this neglect on the part of his wife, and repeated his complaint so often that he was at last allowed to return to the upper world. Another version of the story has it that Herakles carried him off by force from Hades. In either case he returned to Corinth, lived to an advanced age, and after death was punished, as we have already related, by having to roll a huge stone up a height, which, when it had gained the summit, immediately rolled back.

It may be that the idea of such a punishment was suggested by the backward and forward rolling of stones by the treacherous waves on the shore. At any rate we find a connection of Sisyphos with the worship of Poseidon in the statement that he, at the command of the Nereids, received the dead body of Melikertes from his mother, and instituted in his honour the Isthmian games, which afterwards were held in honour of Poseidon.

More directly connected with the worship of the sea god is the legend of **Glaukos**, the son of Sisyphos. The reference in his name to the colour of the sea is strengthened by the title of **Pontios** which he bore, and yet it is not with the sea directly, but with horses, the accredited symbols of the waves, that he is associated. For some reason—from having been fed on human flesh, according to one report—his horses became furious, and tore their master to pieces. In after times his name was a terror to equestrians in the hippodromes, the current belief being that Glaukos survived as an evil spirit wandering about and frightening horses.

A figure of far greater importance than Glaukos in the

legendary history of Corinth, was his son **Bellerophon**; not that Corinth had been to any extent the scene of his exploits. For, excepting the incident of the bridling of Pegasus, his memorable adventures were all conducted elsewhere, in Argos at first, and afterwards in Lycia. His story was, moreover, strangely blended with that of the Argive Perseus. It may be that the proximity of the two towns, and the political dependence of Corinth on Argos, wrought in time an assimilation in the legends of two heroes originally quite distinct. Or, on the other hand, it may be that the difference in the pursuits and religious inclinations of the two towns acted on the imagination in such a way as to alter a legend originally common to both, so much that each might in time fairly claim a separate hero of its own. Whichever way it may have been, the Corinthians were proud of Bellerophon, and in early times had a figure of his horse, Pegasus, on their coins.

With regard to that wonderful winged horse, we have already related how it sprung from the neck of the Gorgon Medusa, when Perseus cut her head off. The legend proceeds to tell how it flew through the air, and did not set foot on earth until it reached the citadel of Corinth, where it halted to quench its thirst at the famous fountain of Peirene. Bellerophon, after trying in vain to catch it, applied to the seer Polyidos for advice, and was told to lay himself down to sleep at night beside the altar of Athene. This he did, and in the course of his sleep dreamed that the goddess came and gave him a golden bridle, bidding him show it to his father, Poseidon, and at the same time sacrifice a white ox to

him. Waking, he found the bridle, sacrificed the ox, and, on the advice of the seer, dedicated an altar to Athene. The horse at once took the bit, and from that time proved of the utmost service to its master.

According to the ancient derivation, the name of Bellerophon signifies the "slayer of Belleros," the story being that he had accidentally caused the death of a person of that name, either his own brother, or a Corinthian noble. To obtain the necessary purification, he repaired to Argos, and was there kindly received by Prætos, the reigning king. Unfortunately, however, the wife of Prætos, **Sthenebœa** (or as Homer calls her, Anteia), resembled Potiphar's wife in the bent of her passions, and finding the young hero firm against her temptations, resolved to accomplish his ruin, to this end charging him before the king with an attempt to violate her. Prætos, on hearing the charge, decided to send the youth to Lycia, to the court of Iobates, the father of Sthenebœa, with a letter written in strange characters, in which the Lycian king was instructed to compass the death of the bearer. The parting scene, where Bellerophon receives the letter, and Sthenebœa still gazes affectionately on him, is represented on several ancient painted vases.

Arriving at the Lycian court, Bellerophon was entertained hospitably for nine days. On the tenth day the king inquired the business of his guest, and received the letter of Prætos. Acting on the instructions of the letter, Iobates despatched him with orders to slay the **chimæra*** (a

* It was represented in art as a lion with a goat's head springing

monster composed of a lion in front, a goat in the middle, and a serpent behind) which infested the mountains, and slaughtered all who attacked it. But Pegasus carried his master up in the air beyond the reach of the monster, and yet not too far for his spear to have deadly effect. (Plate XXXII.) Bellerophon returned triumphant. Though his scheme had not succeeded, the king had at any rate got rid of a terrible enemy to his subjects, and determined a second time to profit by the prowess of the young hero, if he should fail in causing his death. Accordingly he sent him to fight against the Solymi, a hostile neighbouring tribe, from which he again returned victorious. With like success he fought against the Amazons, those warlike women of Asia Minor, whom the ancient poets and artists delighted to represent as fighting stoutly against the best heroes of Greece, but always being vanquished. With this result they opposed, for example, Herakles and Theseus, and afterwards, in the Trojan war, took part against the Greeks. (See Plate XXXIII.) It would seem from their connection with the Ephesian Artemis, among other reasons, that the legends concerning them originated in the worship of the moon goddess.

In a last effort to secure the death of Bellerophon, the Lycian king planned an ambush for him of his bravest knights, all of whom, when the time came, perished at the hands of the hero, who, it then became clear, could be no other than the son of a god. Instead of being put to fur-

from its back. The statement of its spitting fire may have reference to the volcanic features of Lycia.

ther encounters, he received the hand of the king's daughter in marriage, and with her the half of the kingdom. The grateful Lycians bestowed on him a large estate, well wooded and fitted for agriculture. His wife bore him three blooming children, **Isandros**, **Hippolochos**, and **Laodameia**. In short, he had reached the pinnacle of happiness. But the gods prepared a catastrophe for him. He became insane, and wandered about sad and alone, avoiding the company of men. His son Isandros was slain by Ares, his daughter Laodameia, by Artemis. According to another report, repeated success in hazardous adventures had inflamed him with the desire to mount to Olympus on the back of his wonderful horse. In the attempt he fell to earth, smitten by the thunderbolt of Zeus, and died.

(c.) THEBES.

It is a relief to turn from the bloodshed and perilous adventures of the Corinthian and Argive heroes, to the comparatively tranquil tone of the Theban legends, with all their variety of character and incident. We would not be understood to say that the tales of Thebes are free from horrors, but only that the general impression left, especially by the earliest of them, concerns the daring and achievements of mind rather than the exploits of physical courage.

First among the heroes of Thebes is **Kadmos**, the founder of the ancient city, the Kadmeia as it was called, who, while rendering important services to the population gathered round him there in the management of their public

affairs, is said to have conferred on Greece generally an inestimable blessing in the form of an alphabet, or means of communicating thoughts in writing, previously unknown in that land. It is this alphabet, more or less modified, that we still employ. That he found the letters of it in use among the Phœnician traders who visited Greece in remote early times, establishing factories in many places,—among others, in the neighbourhood of Thebes,—is probable ; but to believe, as the Greeks did, that Kadmos was a Phœnician by birth, and that the system of civilization which he introduced was, like the alphabet, Phœnician, was only another instance of the readiness with which the Greeks listened to stories that traced the beginnings of their civilization back to the influence of the more ancient nations of the East.

The genealogy of Kadmos, according to the legend, commenced with the sea god Poseidon and Libya, who had two sons, Belos (Baal) and Agenor, the former becoming king of Egypt, the latter of Phœnicia. By his wife, Telephassa, Agenor had one daughter, **Europa**, and three sons, **Kadmos**, **Phœnix**, and **Kilix**. The sister having disappeared, carried off, it was said, on the back of a white bull into which Zeus had transformed himself for love of her, the brothers were sent to search for her in different directions. Phœnix and Kilix, wearied of searching in vain, settled down in the countries named after them, while Kadmos, accompanied by his mother, proceeded through the Greek islands northwards to the coast of Thrace. There his mother died and was buried. He proceeded to Delphi to ask the oracle concern-

ing his sister. The advice was to search no longer, but to follow a cow which should come in his way, and where it lay down to rest, there to found a city. Leaving Delphi, he saw a cow, and followed it through Bœotia, till it reached the place where Thebes was afterwards built, and there lay down. Intending to sacrifice the cow in honour of Athene, his protecting goddess, Kadmos sent his attendants to a fountain not far off to fetch water. It happened, however, that the fountain was watched by a terrible dragon, which killed his men. With the aid of Athene, Kadmos slew the monster, and, at the command of the goddess, sowed its teeth in the ground, from which there instantly sprang a number of wild armed giants, called Spartæ. By throwing a stone among them, Kadmos so roused their passions that they fell upon each other with such fury and effect that only five of them survived. From these five the noblest families of Thebes afterwards traced their lineage.

To appease Ares, whose dragon he had slain, Kadmos was compelled to devote himself to the service of that god for eight years, or a "long year" as it was called, the usual period prescribed for penance in such cases. His term of service having expired, he was raised by Athene to the throne of Thebes, and to complete his happiness Zeus gave him **Harmonia**, the beautiful daughter of Ares and Aphrodite, for his wife. The gods of Olympos went to the marriage feast, and made presents to the pair. The Muses sang a marriage song. The gift of Kadmos to his wife consisted of a splendid dress (peplos), which Athene had worked for him, and the famous necklace made by Hephæstos. From

the marriage sprang four daughters, **Semele**, **Ino**, **Auto-noë**, **Agauë**, and one son, **Polydoros**.

Autonoë married **Aristæos**, to whom she bore Aktæon, the young huntsman who, for the misfortune of having once seen Artemis bathing, was transformed into a stag, and devoured by his own hounds. Ino married **Athamas**, of whom it is said, that, being seized of a frenzy, he pursued his wife to do her violence, and that she eluded him by leaping into the sea, after which she was regarded as a marine goddess under the name of **Leukothea**. Semele became the mother of the wine god Dionysos, and at the birth of her child was, as has been already related, struck dead by the thunderbolt of Zeus. Agauë, marrying **Echion**, one of the five surviving Spartæ, became the mother of **Pentheus**, who, after the death of Polydoros, succeeded to the sovereignty of Thebes.

Semele being dead, her statement that Zeus himself was the father of her child was disbelieved by her sisters, especially by Agauë. But after her son Dionysos had grown up, and returned to Thebes from his triumphant journey eastward to India, Agauë and the other women of Thebes changed their minds, and embraced his worship with its extravagant rites. Pentheus, then king of Thebes, opposed the introduction of the new religion, but in the course of his opposition was slain by his mother and her excited companions. **Labdakos**, the son of Polydoros, succeeded to the throne. Meantime Agauë, recovering her senses under the affliction, fled to Illyrium.

Grief at the calamities that fell so thickly on their chil-

dren at last drove Kadmos and Harmonia from Thebes. They wandered to Illyrium, and there found peace in the grave. Their bodies, it was believed, had been transformed into two snakes that lay beside their tomb, while their spirits had been placed in Elysion by Zeus.

After Kadmos, the next figures of importance are the twin-brothers **Amphion** and **Zethos**, who resemble in many respects the "great twin-brethren," Castor and Pollux, being like them represented riding on white horses, and appearing with aid in times of distress. Between the two brothers there was a great difference of character, Amphion being devoted to music, and excelling in the skill with which he played the lyre given him by Hermes, while Zethos applied himself wholly to rough life, such as hunting and herding. What Zethos did by physical force, Amphion accomplished by the persuasion of his strains, as was shown in the case of their building the wall of Thebes, the population of which had so far outgrown the limits of the old town founded by Kadmos as to require new barriers against invasion. While Zethos toiled in bringing huge stones for this purpose, Amphion, like Orpheus, had only to strike his lyre, and still larger stones followed whither he led the way. Such was the story, the intention of which seems to have originally been to point to the combination of actual strength with harmony in placing the blocks required in good masonry. The same idea recurs in the legend of the building of the Trojan walls by Apollo and Poseidon, the former god corresponding to Amphion, and the latter to Zethos. The seven gates of Thebes answered to the seven strings of the lyre.

The mother of the two Theban brothers was **Antiope**, who, according to an early report, was a daughter of the river god Asopos. In the usual genealogy, however, she was described as a daughter of **Thebe** and **Nykteus** (the "dark and stormy"), who held the office of regent in Thebes during the minority of Labdakos. Zeus having approached Antiope in the form of a Satyr, she was driven from her father's house, and forced to seek refuge, which she found with **Epopheus**, the king of Sikyon. Under his protection she remained some time, her father meanwhile demanding in vain that she should be given up to him. Ultimately she was given up to **Lykos** ("light") the brother of Nykteus, but, as his name implies, of quite an opposite character. Returning with him, she gave birth to twin boys on the way, in the neighbourhood of Eleutheræ. The infants were entrusted to a herdsman to be brought up. The mother was carried off to Thebes, where, as a contrast to the gentle treatment she had experienced from Lykos, she was subjected by his wife, **Dirke**, to relentless cruelty. After enduring continued persecution for some years, Antiope fled from Thebes, and taking the direction of Mount Kithæron, where her children had been left, at last reached the house of the herdsman who had taken care of them. She did not, however, recognise him, nor was she aware that the two youths, who took kindly to her, were her sons. It happened just then that Dirke, who had come to Mount Kithæron to take part in some Bacchic ceremony, detected her escaped victim, and ordered the two young herdsmen to fetch a wild bull from their herd, and to bind her to its horns,

that she might be dragged to death. They would have obeyed her command, had not the old herdsman at the moment recognised Antiope, and revealed her as their mother. On hearing the story of her former troubles, Amphion and Zethos, in their indignation seized Dirke, and bound her to the bull which they had brought, and looked on while she perished miserably. The legend adds that Dirke was transformed into a fountain, which bore her name.

On the return of Antiope with her sons to Thebes, Lykos abdicated in their favour, and then commenced the building of the walls, of which we have already spoken. Amphion married **Niobe**, the daughter of the Lydian king Tantalos, and had a family of sons and daughters, whose beauty, in their mother's eyes, might measure with that of Apollo and Artemis. How she was punished for her pride has already been related. After the death of Amphion and Zethos, caused, it was said, by the arrows of Apollo, the sovereignty of Thebes finally passed to Labdakos, of whose reign little is said, his fame consisting chiefly in his being the father of **Laios** and grandfather of **Œdipos**.

This Laios married **Jokaste**, a daughter of Menoikeus, and had by her a son, Œdipos. An oracle had said that the child, on growing to manhood, would cause the death of his father. To avert this danger, Laios exposed the newly born infant on Mount Kithæron, expecting it to perish. It was, however, found by some herdsmen, conveyed by them to Corinth, and there given over to the king, **Polybos**, whose wife was childless, and took readily

to the castaway. Arriving at years of manhood, Œdipos inquired at an oracle concerning his parentage, and was told in reply to avoid the lands of his ancestors, for otherwise he would cause his father's death; and thereafter marry his own mother. Puzzled by an answer so mysterious, and being uncertain whether Polybos might not have been his father, he left the court at Corinth, and wandered about the country. In the course of his wanderings he met Laios travelling with a retinue. A quarrel arose between Œdipos and some of the royal attendants. Laios took the part of his men, and was slain in the fight by his son, who, unaware of the blackness of the crime he had committed, proceeded on his way to Thebes. There he found great distress prevailing, in consequence of the loss of life caused by a **Sphynx**, a monster with the body of a lion, and the head, breast, and arms of a woman. This creature had a riddle which she propounded to all who approached her, and on their failing to resolve it, as always happened, threw them from the high rock where she lived. Not so Œdipos, who read the riddle rightly, upon which the Sphinx cast herself from the rock, and perished. The prize offered to the man who should succeed in getting rid of the Sphinx was the hand of Jokaste, the widow of Laios, along with the throne of Thebes. Œdipos married her, and fulfilled the oracle.

They had two sons, **Eteokles** and **Polyneikes**, and two daughters, **Antigone** and **Ismene**, neither being aware of the criminality of their marriage, until, on inquiring at the oracle the cause of certain misfortunes that had befallen the country, they received an answer which revealed

the facts in all their horror. Jokaste slew herself, while Œdipos, after putting out his eyes, forsook Thebes, and wandered about, accompanied by his faithful daughter, Antigone. His two sons succeeded him in the government, quarrelled with each other, however, and ultimately fell, both of them, in a personal encounter, as we shall relate afterwards.

The various acts of this terrible tragedy were reproduced on the Athenian stage with all the poetic power of Æschylus and Sophocles.

(d.) THESSALY.

In harmony with the wild, rocky features of the country, the early legends of Thessaly tell of furious wars, in which the combatants fought with trunks of trees, or hurled rocks and even hills at each other. It was there that the war of the gods against the Giants and Titans took place. There the brothers Otos and Ephialtes heaped hill on mountain in their ambition to scale the heavens. There Poseidon cleft the mountain range asunder with his trident, and formed the pleasant vale of Tempe. Mount Olympos, with its clouded summit, where the gods were once supposed to dwell, was there, and there also was Iolkos, the seat of the ancient race of the Minyæ. Gyrton was the hold of the Lapithæ, and the scene of those combats between them and the Centaurs which formed in after times so attractive a subject to Greek sculptors.

Among the Lapithæ the two principal figures are Ixion and his son Peirithōos. Ixion's wife was Dia, a daughter of Deioneus. Previous to the marriage he had promised her

father, according to ancient usage, many valuable presents, which he afterwards refused to give. Deioneus endeavoured to indemnify himself, but in the course of the attempt perished in a great hole full of fire, which had been cunningly prepared for him by Ixion. For this, the first murder of a relation, it was believed, that had taken place in the world, Ixion was punished with frenzy, and wandered about, unable to obtain expiation from gods or men, till at last Zeus received him compassionately, and purified him. But the purification was not so complete as to prevent him from conceiving a passion for the goddess Hera, who, knowing his desires, deceived him with a cloud shaped like herself. From this union sprang the race of Centaurs. Ixion being blind enough to boast of his supposed success with Hera, was despatched by Zeus to Tartaros, and there bound by Hermes to a winged wheel, which constantly revolved, as an eternal example of the punishment due to such crime.

The same passion for a goddess descended to his son Peirithöos, who tried to carry off Persephone from Hades, for which he was placed in chains in Tartaros. But the event on which his fame chiefly turns, was his marriage with **Deidamia**. By his invitation the Centaurs of the neighbouring mountains went to the banquet, and, being unused to the influence of wine, could not suppress excitement. The wild **Eurytion** laid hold of the bride, his fellows rushed towards her maidens, and a scene of grand confusion took place, Peirithöos and the Lapithæ, with the help of his friend **Theseus**, from Attica, at last succeeding in driving the Centaurs away.

Of Kaineus, another of the Lapithæ, it is related that, having been originally a beautiful virgin, he was transformed into a man by Poseidon, and made invulnerable, as was proved in a fight with the Centaurs; for, in spite of the rocks and trunks of trees which they struck him with, and heaped above him, he remained unwounded, and sank into the earth alive,—a scene represented in several ancient works of sculpture and vase-painting still in existence.

With regard to the Centaurs, the usual form in which they were represented was that of the body and legs of a horse, with the head, arms, and body of a man down to the waist. In early works of art, however, they have the legs of a man in place of the fore-legs of the horse.

Cheiron seems to have had nothing in common with them but his form; for he was wise and just, well-meaning and kindly, a friend of gods and heroes, and skilled in medicine, music, and various arts. The young Achilles was brought up under his care and tuition, in the cave where he lived, on Mount Pelion. So also were Jason and Asklepios. He was the friend of Peleus and of Herakles, and his death was an example of the self-sacrifice which had characterised his life. In trying to make peace between Herakles and the Centaurs, he had been accidentally hit by a poisoned arrow from the bow of Herakles. The wound baffling all his skill, and causing acute pain, he offered himself to die in the room of Prometheus, and was accepted by the gods.

(c) THRACE.

The burden of all the early Thracian legends is the strange divine influence of music and song. Whether the passion for music, which may be supposed to have given rise to these legends, originated among the ungenial northern hills and valleys of Thrace, or whether, as is supposed, it was transplanted thither by immigrants from the district of Pieria, with its ancient fountain of the Muses, it would be hard to decide. All that is certain is, that the belief concerning **Orpheus**, the principal figure in these legends, was common to both regions.

Orpheus was regarded as a son of the muse Kalliope and the god Apollo. From his mother he inherited the fascinating power with which he played the lyre and sang, so that the birds of the air, the fish in the streams, wild beasts, even trees, rocks, and hills, gathered round him to listen. The subject of his song was always the beautiful **Eurydike**, whom he had loved and lost. She had died through the poisoned bite of a snake that lurked in the grass over which she had to run to escape **Aristæos**, who also loved her. Her sister nymphs, accompanied by Orpheus, wandered over the hills and valleys, filling the air with plaintive strains to call her back again. Orpheus carried his search for her even down to the gloomy shades of the lower world, the sweetness of his music soothing the monsters and wicked spirits that dwell there, and otherwise would have resisted his progress. Even the hardened hearts of Persephone and the merciless Eriņys were touched by his passionate grief.

It was agreed that Eurydike should be permitted to return with him to the upper world, the only condition attached to the agreement being that he should not turn to look upon her face all the way back. His patience, however, gave way. The bargain became null, and Eurydike must instantly retrace her steps, and be lost to him for ever. For seven months he sat in doleful mood by the banks of the river Strymon, under the open sky, refusing food or drink. Then he withdrew to the higher wintery regions of the mountains Rhodope and Hæmos, to nurse his sorrow in greater solitude, but was discovered by a band of Mænads out upon some wild Bacchic mission, and torn by them limb from limb. The Muses, it was said, gathering the limbs, conveyed them to Pieria, on Mount Olympos, and buried them there. His head and lyre floated down the Hebros, and were carried by the sea, the lyre sounding sweetly with the swell and fall of the waves, to the island of Lesbos, celebrated in after times for its poets and musicians. There the head was buried, and nightingales sang sweeter beside it than elsewhere in Greece. But in Thrace also a tomb was pointed out as being that of Orpheus, while a sanctuary was established in his honour.

In later times a religious system with mysterious rites and ceremonies, said to have been instituted by Orpheus, and bearing his name, was widely propagated in Greece. It may be that his connection with the worship of Dionysos, referred to in the legends both of Pieria and Thrace, was regarded as sufficient warrant for associating with his name religious institutions having much in common with the Dionysiac mysteries.

It is said that Orpheus accompanied the expedition of the Argonauts, but at what period of his life we do not know.

To the same region of Thrace belongs the legend of **Thamyris**, a son of the king **Philammon** and the nymph **Argiope**, distinguished for his personal beauty as well as his minstrelsy. He was, however, inordinately vain, and on the occasion of a visit to the court of **Eurytos**, at **Cechalia**, boasted himself not inferior to the Muses themselves, the daughters of Zeus. But on his way homeward he was met by them; they put his eyes out, and took away his power of song and music.

(f.) ATTICA.

The people of Attica, generally speaking, believed that their first ancestors had sprung from the earth, had by some process been transformed from trees or rocks, or perhaps from animals, into men and women. The change was not supposed to have been direct and instantaneous, as we may infer from the form ascribed to **Kekrops**, the first of the race, which was that of a man with extremities in the shape of snakes in place of human legs. In later times of learned speculation this **Kekrops** was thought to have been an immigrant from Egypt. Proofs of an early immigration into Attica are certainly not wanting, but they do not point to Egypt as the source of it. They point to Crete, which in the time of **Minos** held Attica, as it probably held other places, as a dependency.

Kekrops, according to the legend, ruled as king over the

primitive race of Attica, established himself on the Acropolis of Athens, and gathered a township round him, which he called Kekropia. He gave his people laws, and taught them to worship Zeus and Athene-Polias. It was during his reign that the celebrated contest took place between Poseidon and Athene for the control of Attica. Kekrops was chosen to decide, and, arguing that the sea was common to all, while the olive was peculiarly adapted to the soil of his country, gave his decision in favour of the goddess. He had three daughters, **Hersē**, **Aglauros**, and **Pandrosos**, all three names apparently referring to the fertilizing fall of dew. The last mentioned was the first priestess of Athene. Of the other two, Herse became the mother of **Keryx**, from whom the priestly family of heralds in Attica derived their lineage. His father was Hermes, the divine herald. Aglauros bore a daughter to the god Ares. Her name was **Alkippe**, and her story, that she loved **Halirrhotos**, a son of Poseidon, and was slain by Ares. For that crime a court called the **Areopagus** was appointed to try the god, and continued thereafter to sit on cases of murder.

The successor of Kekrops was **Erichthonios**, who was described as being altogether of the form of a snake. He was the offspring of Hephæstos and Gæa, was the fondling of Athene, and when he obtained the throne of Attica, taught his people to worship the ancient wooden image of the goddess, and instituted in her honour the famous Panathenaic games. The story of his infancy was that Athene handed him in a closed box to the three daughters of Kekrops, with orders not to open it. Two of the sisters, Herse and

Aglauros, yielded to curiosity, opened the box, and on seeing a snake within, were seized with frantic terror, and threw themselves from the rocks of the Acropolis. Erichthonios was brought up within the sanctuary of the goddess.

Erichthonios was succeeded by his son **Pandion**, and he again by his son **Erechtheus**, with whom the dynasty of the line of Kekrops came to an end, passing over to Ion, a reputed son of Apollo, and the ancestor of the Ionian race. Erechtheus and all his family perished in a battle against **Eumolpos**, the prince of Eleusis. The result of their death, however, was that the old strife between Attica and Eleusis was put an end to, and the two kingdoms united in one.

Besides his son Erechtheus, Pandion had two daughters, **Prokne** and **Philomela**, of whom a touching story is told. It would seem that in the course of a war with Labdakos of Thebes, Pandion had obtained important assistance from **Tereus**, a king of Thrace, and for this offered him the hand of his daughter Prokne. Afterwards the Thracian desired her sister also, and pretending that Prokne was dead, obtained Philomela as his wife. To prevent the former from revealing the truth, he tore out her tongue, and placed her in a cage in a wood. But his end was not thus gained; for Prokne contrived to send her sister a piece of drapery on which she had embroidered a representation of the facts, which her sister readily understood. The two sisters then combined to execute a terrible revenge on Tereus, placing the flesh of his son **Itys**, whom they killed, before him as a dish. Tereus drew his sword, and pursued the sisters till all three were changed into birds, he into a lapwing, Prokne

into a swallow, and Philomela into a nightingale. The Latin poets reversed the story of the two sisters, saying that it was Philomela whose tongue was cut out, their object being, since her name is the same as that of the nightingale, to account for the silence of that bird except in spring-time.

The Attic legend of **Boreas**, the wind god, who carried off **Oreithyia**, has already been given at page 195, as has also that of **Kephalos** and **Prokris** at page 197. We shall therefore pass on to **Ion**, who, when the male line of **Kekrops** had become extinct, succeeded to the throne of **Attica**.

Ion was a son of **Apollo** and **Kreusa**, a daughter of **Erechtheus**, and at his birth was taken away from his mother, who afterwards married **Xuthus**, and remained childless. Going to **Delphi** to consult the oracle about their prospects of posterity, **Xuthus** and **Kreusa** were told by the god to adopt as their son the first youth they should meet. This happened to be **Ion**, who had been brought up in the temple at **Delphi**, and who, agreeably to the command of the god, was adopted by the childless pair.

According to another legend, **Pandion** was driven from **Attica** by the sons of **Metion**, and took refuge with **Pylos**, the king of **Megara**, where he found and adopted **Ægeus**, who, after **Pandion's** death, advanced upon **Attica**, and, with the assistance of his brothers, **Pallas**, **Nisos**, and **Lykos**, recovered the kingdom of his adopted father, reigned in **Athens**, and became the father of the renowned hero, **Theseus**, whose exploits we shall relate hereafter.

(g.) CRETE.

The position of the island of Crete, its extent and fertility, appear to have attracted the early Phœnician traders to its shores. They founded the towns of Knosos and Gortys, and so developed the resources of the island as to give it a powerful ascendancy over the other islands of the Archipelago, and extending to various districts of the mainland of Greece, including Attica, as has just been said. They introduced the worship of Astarte and Moloch ; and when, generations afterwards, the island had become completely Hellenised, through the successive immigrations of Achæans and Dorians, there were still found current among the people legends that could only be explained in connection with the religion of the Phœnicians. Of this kind were the legends of **Talos**, **Itanos**, and the river **Jardanos**. The Greek immigrants settled in the towns that had been planted by the Phœnicians, adapting themselves to existing arrangements, it appears, and accepting the ancient traditions of the island as a basis for legends of a purely Greek construction.

These legends commence with **Europa**, whom Zeus saw and loved while she was gathering spring buds near Sidon, where her father, Agenor (or Phœnix, as some said,) was king. The god, transforming himself into a white bull, carried her off on his back over the sea towards the south coast of Crete, and landed with her in the district of Gortys and Phæstos, where **Asterion** was then the reigning king. Europa gave birth there to three sons, **Minos**, **Rhadamanthys**, and

Sarpedon, who grew up under the care of Asterion, to whom Zeus had commended their mother. How familiar the people of the island must have been with the various phases of this legend, may be seen from the ancient coins of Gortys and Phæstos, with their representations, now of a bull alone, now of Europa riding on him, and at other times of Europa seated among the branches of a plane tree.

The oldest traditions describe Minos as ruling the island with exemplary justice, extending its maritime power and its supremacy over the neighbouring islands and countries. He established among his people a wise system of laws, which formed, it was believed, in after times, the basis of the legislation of Lykurgos. These laws, he said, were communicated to him by his father, Zeus, with whom he went every ninth year to hold communion in a sacred cave in the island. So high was his reputation for justice, that when he died, so people thought, he was appointed a judge in the lower world.

The wife of Minos was **Pasiphæe**, a daughter of the sun god **Helios** and **Perseis**. It is necessary to bear her parentage in mind for the sake of obtaining a right clue to the explanation of the legend concerning her. For, as a daughter of Helios and Perseis, she may well have been originally a goddess of the moon, and as such represented under the form of a white cow. Her name, Pasiphæe, would be appropriate for such an office. She bore to Minos two daughters, **Ariadne** and **Phædra**, of whom more will be told hereafter.

Minos, it was said, on being chosen king of the island,

proceeded to the sea-shore to offer, in presence of his people, a sacrifice to his father, Zeus, calling on the sea god Poseidon to send up a victim for that purpose from the sea. Poseidon heard, and sent a shimmering white bull. In this act of compliance on the part of the sea god, Minos perceived that his supremacy at sea was secured. Instead, however, of sacrificing the white bull, he placed it among his own herd which browsed near Gortys—a herd which is elsewhere said to have belonged to the sun god. Poseidon, taking offence at the deceit, caused the bull to become wild, and at the same time inflamed the queen Pasiphæe with an unnatural desire towards it. The bull broke from his stall, and was pursued by Pasiphæe over hills and through woods, till finally the great artist **Dædalos** succeeded in holding him to the meadow, and in satisfying the desires of the queen, who afterwards gave birth to **Minotauros**, a creature with the body and limbs of a man, and the head of a bull. Dædalos had now to employ his skill in making a vast **labyrinth** with intricate winding passages, from which no one who entered could find his way out. Within it Minotauros was placed, and received as victims the persons sent to Minos periodically by tributary states. Such tribute, consisting of seven boys and seven girls of noble families, Minos had levied on Athens as a satisfaction for the murder of his son **Androgeos** by Ægeus, the king of Attica. Every eight years the grievous levy was despatched to Crete, till **Theseus**, the son of Ægeus, put an end to it in a manner which we shall afterwards have occasion to relate.

Minos met his death at Agrigentum, in Sicily, whither he had pursued Dædalos, who had escaped from the labyrinth, into which he and his son **Ikaros** had been thrown for making a figure of a cow for Pasiphæe, so life-like as to be mistaken by the herd. He had escaped by means of wings which he had made for himself and his son. The latter fell into the sea, and was drowned, while his father, reaching Sicily in safety, was received under the protection of King Kokalos, whose daughter killed Minos by pouring boiling water on his head while he was in a bath. Minos was buried there, and had a tomb erected in his memory.

On the coins of the town of Phæstos is the figure of a youth, winged and nude, rushing with great strides, and holding what appears to be a stone in each hand. This figure has been identified with the legends of **Talos**, who is described as having been made of bronze, a remnant of the bronze age, or, as others said, a living work of art produced by Hephæstos. He had been placed in Crete by Zeus to watch over Europa, his duty being to run round the island three times a day, and see who landed on the coast. When the Argonauts arrived, he opposed their landing, but unsuccessfully; for it happened that they were aware of the fact that, though apparently altogether made of bronze, he still had a vein reaching from neck to heel, and containing his life-blood. This vein Pœas, the father of Philoktetes, managed to hit with an arrow from the famous bow of Herakles. Talos fell, and died. Others said that Medea, who accompanied the Argonauts, overcame him by witchcraft. It had been the practice of Talos, when he caught

any one landing on the coast, to seize his victim in his arms, to leap with him into a fire, and press him to his burning bosom, the while laughing at the pain. This was the origin of the phrase "Sardonic laughter."

Though the appointment of **Rhadamanthys** as a judge in the lower world was said to have been due to the sense of justice which he had displayed on earth, the region or country that benefited by his decisions is not given. It may be right to assume that he acted with his brother **Minos** in Crete. **Sarpedon**, the third of the brothers, passed over to Lycia, and there became the founder of an illustrious line of heroes.

(h.) ELIS AND ARGOS.

With **Pelops** commences a lineage of heroes famous in Elis and Argos for their deeds of violence, and for the retribution that awaited them. How **Niobe**, the sister of **Pelops**, was punished for her pride, we have already seen. What his father, **Tantalos**, had to endure in **Tartaros** has also been described. **Tantalos** had ruled his kingdom of **Phrygia**, in **Asia Minor**, well, and on that account gained the esteem of the gods, who invited him to a banquet. But he betrayed their secrets, and, to crown all, invited them to a feast, at which, to test their power of knowing all things that happened, he set before them the flesh of his own son **Pelops**. The gods, perceiving the outrageous attempt, restored the child to life, giving him in place of the shoulder that had been eaten, whether by **Demeter** or **Thetis**, a shoulder of ivory. His father was despatched to **Tartaros**.

When Pelops had grown to manhood under the care of the gods, especially of Poseidon, from whom he learned his skill in managing horses, he resolved to win **Hippodameia**, the daughter of the king of Elis, **Ænomaos**, a son of Ares, and the owner of horses swift as the wind. The story was that **Ænomaos** had been informed by an oracle that his death would be caused by the husband of his daughter. Trusting to the extraordinary speed of his horses, he freely offered his daughter's hand to any suitor who should outstrip him in a chariot race. Those who failed, it was stipulated in the challenge, should perish at his hands. This fate had befallen many an ardent suitor previous to the arrival of Pelops, who, with a golden chariot and winged horses, given him by Poseidon, won the race. It is said, however, that his success was rather due to Hippodameia, who had conceived a great love for the youth, and gave practical effect to her passion by bribing her father's charioteer, **Myrtilos**, to take a spoke out of his master's wheel.

With the hand of Hippodameia, Pelops obtained the throne of Elis, and had, among other children, two sons, named **Atreus** and **Thyestes**. He established, or at least greatly promoted, the Olympian games. His grave, the house of **Ænomaos**, and other monuments of his excellent rule, were afterwards gratefully pointed to at Olympia.

Atreus and **Thyestes**, having slain the beautiful young **Chrysippos**, a son of Pelops and a nymph, were compelled to leave Elis. They found refuge in Mykenæ, establishing themselves in the old fort of Midea, until the death of **Eurystheus**, when **Atreus** obtained the government of

Mykenæ, the ruins of which still attest the power of its ancient kings. Atreus married a daughter of Minos, Ærope, who allowed herself to listen to proposals from Thyestes, and assisted him to carry off the ram with the golden fleece, the possession of which was supposed to secure the government of the country. But Zeus interfered in the cause of Atreus, the elder of the brothers, and, as a sign of his will, caused the sun to rise in the west. Thyestes returned to his brother's house, asking to be forgiven, and was received with an appearance of good-will. Instead of being forgiven, however, he was presented, on sitting down to eat, with the flesh of his own son. Thyestes fled in horror, and thereupon famine stalked over the land. On consulting an oracle with regard to the famine, Atreus was told to find Thyestes, and take him back. He did so, and moreover placed him in confinement in Argos, at the same time trying to persuade Ægisthos, the son of Thyestes, to kill his father. But events took a different course, Thyestes preferring to make a victim of Atreus. On the death of Atreus, Agamemnon succeeded to the throne of Argos, and his brother Menelaos to that of Sparta. Of these two brothers more shall be said in connection with the war against Troy.

HERAKLES.

(PLATE XXX.)

Though regarded sometimes as a god, and honoured in the way appointed for immortals, it was chiefly as the hero of a long series of arduous labours, difficulties apparently insur-

mountable, and sufferings, that Herakles obtained the numerous honours paid to his memory throughout Greece. In the gymnasia, where the youth of every town were instructed in athletic exercises, the statue of Herakles was pointed to as a model of what a perfect athlete should be, while the tales of his wrestling with this or that giant were repeated as examples of fearlessness and extraordinary strength. Soldiers going to battle thought of his fatigues and ultimate triumphs. Labourers oppressed by toil relieved their sorrows by recalling the laborious incidents of his life. Even the Athenians valued the rugged, stubborn endurance of Herakles higher than the litheness and more perfect form of their own Theseus. So far, Herakles was looked upon merely as an example of extraordinary physical strength and patient toiling to the end; but in later times he came also to be held up as an ideal of virtue and duty, in which capacity a story invented by the sophist Prodikos concerning him, found great applause. That story was entitled "The Choice of Herakles," and represented him as being met at a cross-way, while yet a youth, by two figures, Pleasure and Duty—the one promising him all possible enjoyments, the other a life of labour and trouble, if he would follow her. He chose to follow Duty.

According to the genealogy, Herakles was a son of Zeus and Alkmene, the wife of Amphitryon, a descendant of Perseus, and resident in Thebes. On the day on which he was to have been born, Hera, to whose persecution all the labours and sufferings of Herakles in after life were due, obtained from Zeus, in presence of the assembled gods, a

vow that the boy to be born on that day should have power and dominion over all that dwelt about him. Hastening to Argos, she lent a helping hand to the wife of Sthenelos, and enabled her to give birth to Eurystheus, a weakly seven months child. Meantime she had delayed the birth of Herakles, who, in consequence, became the subject of Eurystheus. With all this hostility on the part of Hera, it is curious to compare a scene which not unfrequently occurs on ancient painted vases, representing Hera suckling the infant Herakles. The story was that Hermes, at the command of Zeus, had carried the newly born child to Olympos, and put it to Hera's breast, without her knowing whose child it was. From this divine milk Herakles drew his godlike strength, the first promise of which was given soon after his birth, by his strangling the serpent sent by Hera to kill him.

His youth was spent under the instruction of the most celebrated heroes of the day, the wise Rhadamanthys teaching him to be wise and virtuous, and Linos the practice of music. Unluckily, Linos had to punish him for some neglect, and in doing so enraged the boy so much, that he turned and slew his master. For this Amphitryon carried his son away to the hills, and left him under the care of herdsmen, with whom, like Romulus, or Amphion and Zethos, he enjoyed a wild life of hunting and exposure to climate, his limbs growing to enormous size, and his eyes sparkling with unusual fire. At the age of eighteen he slew an enormous lion that infested Mount Kithæron, destroying the flocks of his father, Amphitryon, and of Thespios, the king of Thespiæ.

Returning to Thebes from the lion hunt, and wearing its skin hanging from his shoulders as a sign of his success, he met the heralds of the king of the Minyæ, coming from Orchomenos to claim the annual tribute of a hundred cattle levied on Thebes. Herakles cut off the ears and noses of the heralds, bound their hands, and sent them home. A war followed, in which Amphytryon and his two sons, Herakles and Iphikles, did wonders on the part of Thebes, and were duly honoured for the same.

But the part taken by Herakles in that war was the last act of his own free will ; for Hera, annoyed at the fast-rising fame of the young hero, persuaded Eurystheus to exercise the authority given him at his birth by Zeus, and to call on Herakles to enter his service. Herakles inquired at the Delphic oracle whether it was possible to escape the summons, but was told in reply that he must carry out successfully twelve tasks to be imposed on him by Eurystheus, and that, having done so, he would be reckoned among the number of immortals. With this answer in his mind, he presented himself to Eurystheus at Argos, and commenced the serious labour of life.

THE TWELVE LABOURS OF HERAKLES.

1. *The Nemean lion.*—The district of Argolis, between Nemea and Kleonæ, was being devastated by a great lion, the hide of which was proof against the arrows and spears of the hunters. Herakles was ordered to put it to death, which he did by strangling it. The skin he afterwards wore.
2. *The Lernean hydra* was a monster serpent with a

hundred heads, which infested the marshy district of Lerna, in Argolis, caused the death of men and cattle in great numbers, and could not be put to death by reason of the instantaneous re-growth of any part cut off. To accomplish its destruction Herakles called in the aid of his faithful follower, Iolaos, who, the moment Herakles had cut off one of the monster's heads, burnt the root with a hot iron, and doing the same by each, the task was at length performed. Herakles dipped his arrows in the poisonous blood of the hydra.

3. *The Keryneian stag* had horns of gold and feet of brass, was of incredible swiftness, and a pet of the goddess Artemis, who is represented in works of art as holding on by one horn, while Herakles pulls by the other. By incessant, indefatigable pursuit, he at last caught it, and then carried it to Eurystheus.

4. *The Erymanthian boar* was laying waste the fields round Erymanthos, and it occurred to Eurystheus that the capture of it would be a suitable task for Herakles. His terror, however, was so great when he saw the hero returning with the prodigious beast on his shoulder, that he hid in a large vase, where Herakles discovered him, to the great amusement of all present. The scene occurs on ancient painted vases.

5. *The Augeian stables*, where 3,000 cattle had stood, could not, it was said, be cleaned. Augeias, the owner of them, was king of Elis. The plan adopted by Herakles was to pull down part of the wall, and conduct to the opening the overflowing waters of the neighbouring rivers, Alpheios and Kladeus. It was successful.

6. *The Stymphalian birds* had brazen beaks and wings, haunted the marshes of Stymphalos, in Arcadia, and carried off as prey, not only animals, but men also. Herakles was ordered to destroy them. The goddess Athene told him to first scare the birds by means of a rattle, and when they had risen, and crowded together in the air, to shoot his arrows amongst them. By acting according to her advice, he was able to return again triumphant to Argos.

7. *The Cretan bull*.—In the time of Minos, the island of Crete was being ravaged by a wild bull—the same, it was said, which Poseidon had sent to Minos to be sacrificed, and of which we have already spoken. Herakles captured and conveyed it to Eurystheus, by whose orders, however, it was let loose on the plains of Marathon, where we shall again hear of it in connection with the exploits of Theseus.

8. *The horses of Diomedes*, king of Thrace, were fed on human flesh, and were employed to tear to pieces all strangers who entered the land. Herakles was commanded by Eurystheus to bring them to Argos, and succeeded in doing so, but not without a serious conflict with an army sent by Diomedes in pursuit. In that fight **Abderos**, a companion of Herakles in the expedition, fell, and in remembrance of him Herakles founded the town of Abdera on the scene of the engagement. Returning to Argos, he presented the horses to Eurystheus, who ordered them to be driven to a cave in the mountain, and there devoured by wild beasts.

9. *The girdle of Hippolyte*, the queen of the Amazons. To obtain this for the daughter of Eurystheus, as he was ordered to do, Herakles had to wage war against the martial race of

Amazons, who then inhabited the country round the shores of the Black Sea. He slew Hippolyte, and carried off the girdle.

10. *The cattle of Geryon*, a giant with three bodies and one head, who lived in the mythical island of Erythra in the western ocean. His flocks were watched by a triple-headed dog, which, as well as its master, Herakles slew before driving off the cattle.

11. *The golden apples of the Hesperides* grew upon a tree which was guarded by a monster serpent or dragon, in some remote island of the West, Herakles knew not where. Wandering in search of the garden with the apples which he had been commanded to bring; Herakles encountered Atlas bearing the weight of the heavens on his shoulders, and offered to relieve him of his burden for a time if he would tell him where to find the golden apples. He did so, and Herakles, after slaying the serpent, carried off some of the apples to Eurystheus.

12. *The seizure of Cerberus*, the dreaded triple-headed dog of Pluto, that guarded the entrance to the lower world. Pluto granted Herakles permission to take the dog to Eurystheus as he had been commanded, if he could do so without employing weapons of any kind. In that also he succeeded, and on appearing before Eurystheus with the monster, was ordered to take it back to Hades, and to consider himself free from bondage, having successfully performed the twelve prescribed tasks.

All these labours are to be seen represented in works of ancient art still in existence.

HERAKLES AS A NATIONAL HERO.

In addition to the twelve labours imposed by Eurystheus, and apparently after the expiry of his servitude to that monarch, Herakles performed many other wonderful feats which caused his name to be surrounded with glory. For example, he wrestled with and vanquished the giant **Antæos**, who lived in Cyrene, on the north coast of Africa, and slew all who came in his way. Antæos was the offspring of Poseidon and Gæa, and so long as his feet touched his mother earth, was invincible to mortal combatants. Herakles managed to lift him from the ground, crushed him in his arms, and carried his body to Olympia for the encouragement of wrestlers in the contests there. In Egypt he slew **Busiris**, whose practice had been to sacrifice all strangers that entered his dominions. He had so far succeeded with Herakles as to have seized and bound him ; he burst the bonds, however, and overpowered the king. Next we find him among the Caucasus mountains, where, having shot the bird that gnawed the liver of **Prometheus**, he set the Titan free. He even proceeded again to the lower world to obtain the liberation of **Theseus**, and succeeded. He saved **Alkestis**, the wife of **Admetos**, king of Pheræ, under the following circumstances : Admetos, being sick, had caused an inquiry to be made of an oracle as to the issue of his illness, and was told in reply that he would die unless some one could be found to volunteer to lay down his life for him. For this his wife, Alkestis, offered herself, and would have been carried off to

the shades, but for Herakles, who seized the god of death in his strong arms, and held him till he promised to allow her to remain with her husband.

He accompanied the expedition of the Argonauts in search of the golden fleece, and took part in the first war against Troy, along with **Telamon**, the father of **Ajax**, **Peleus**, the father of **Achilles**, and **Oikles**, the father of **Amphiraos**. The cause of this war was a breach of faith on the part of **Laomedon**, the king of Troy, who, in consideration of Herakles' having rescued his daughter **Hesione** from the jaws of a sea monster, had promised her hand to **Herakles**. **Laomedon** was besieged in his citadel, finally was taken prisoner, and slain along with his sons, all except **Podarkes**, whose life was spared on the entreaty of **Hesione**. **Telamon** was rewarded with the hand of **Hesione**. **Podarkes** assumed the name of **Priamos**, and, after the withdrawal of **Herakles** and his expedition, established a new dynasty in Troy. On the way home **Herakles** and his companions were compelled to take shelter from a storm at **Kos**, but were refused hospitality by the inhabitants. For this they destroyed the town.

In an expedition against **Pylos**, **Herakles** succeeded, with the assistance of **Athene**, in overcoming **Periklymenos**, a strange being, who had the power of assuming any form he pleased. He next proceeded to **Lacedæmon** to assist his friend **Tyndareus**, the rightful ruler of that state, against the family of **Hippoköontides**, by whom he had been expelled, this undertaking being also crowned with success, though it entailed the loss, among others of his com-

panions, of the sons of Kepheus, king of Tegea. Tyndareus was reinstated.

Whether it was on the conclusion of the labours imposed on him by Eurystheus, or at some other period of his life, Herakles is said to have once returned to Thebes, exhausted by toil, and to have fallen into violent illness, followed by raving, in the course of which he committed many unfortunate acts, among others, attempting to carry off the sacred tripod from the sanctuary of Apollo at Delphi. Being afterwards informed by the oracle of Apollo that the crimes he had committed through his insanity could be expiated by a period of three years' servitude, he offered his services to **Omphale**, queen of Lydia, and there, as elsewhere, distinguished himself chiefly for the assistance he rendered to the oppressed, and for the valour of his deeds.

THE DEATH AND DEIFICATION OF HERAKLES.

Herakles, it would seem, had wooed **Iole**, a daughter of Eurytos, king of Œchalia, but had been ultimately refused her hand, in spite of his having fulfilled all the conditions laid down by her father. Turning elsewhere, he became a suitor of **Deïaneira**, a daughter of Œneus, king of Kalydon, who offered his daughter in marriage to the man who should vanquish the river god Achelöos in wrestling. Having proved himself more than a match for the river god, Herakles obtained Deïaneira in marriage, and next proceeded to punish the father of Iole for his deceit. Having taken the stronghold of Œchalia, he put the king and his children to death, with the exception of Iole, whom he carried

off, but instead of returning home directly, proceeded with her to a promontory in Eubœa, intending to offer a sacrifice to Zeus. Deïaneira, hearing of this, and being jealous of a revival of her husband's former love for Iole, took the white robe in which he had been accustomed to offer sacrifices, steeped it in some preparation given her by the Centaur Nessos, as a charm to bring back her husband's love, and sent it by her son Lichas to Herakles. She was not aware that the preparation contained the deadliest poison. Herakles had hardly put on the robe, when he was seized with violent pain, the poison entering into his frame. Death appeared to be inevitable. He caused a pyre of wood to be erected on Mount Cœta, set fire to it, and after handing over his unerring bow and arrows to his friend Philoktetes, mounted the pyre, and was consumed in its flames. His spirit, it was said, passed away in a cloud, and was conducted by Iris and Hermes to Olympos, where, after being reconciled to Hera, he was married to the goddess Hebe, and enjoyed immortality and the esteem of all the gods. Deïaneira, meantime having heard of the calamity she had caused, put herself to death.

While ancient poets familiarized the people with the exploits of Herakles, artists found in them an endless variety of subjects, as the collections of sculptures and painted vases still testify. In the schools he was held up as an embodiment of heroic virtue, and everywhere honour was done to him.

THESEUS.

(PLATE XXXIV.)

The friend, and in many respects the counterpart of Herakles, was **Theseus**, a son of **Ægeus**, king of Attica, and **Æthra**, a daughter of **Pittheus**, king of Trozène. While his mother was a descendant of Pelops, his father was of the line of Erechtheus. Theseus, brought up under the care of his grandfather, Pittheus, whose wisdom and virtue were well known, soon gave promise of great strength and skill in athletic exercises, such as were then prescribed for the youth, and moreover became a proficient in playing the lyre. His father, **Ægeus**, on taking leave of his mother, **Æthra**, at Trozène, had secreted his sword and sandals under a great rock, and told her that when the boy was able to move the rock, he might come to him at Athens, bringing the sword and sandals as a token. When only in his sixteenth year, Theseus accomplished this task, and at once set out for Athens, where **Medea**, who was then living with **Ægeus**, tried to compass his death, but her plan having failed, fled.

On his way to Athens Theseus was the hero of several exploits resembling more or less the feats which Herakles performed in his youth. He slew **Periphates**, whose practice had been to crush with a blow of his iron club all travellers across the pathless district between Trozène and Epidaurus. On the Isthmus of Corinth Theseus met and overcame **Sinis**, the robber, who was the terror of the

neighbourhood. It was to commemorate this feat, it was said, that Theseus established the Isthmian games. At Krommyon he slew the wild boar that was laying waste the country round. He threw **Skiron** from a high cliff into the sea, a death to which that robber had doomed many unlucky travellers. At Eleusis he slew the powerful **Kerkyon**, and afterwards **Damastes** (usually called **Prokrustes**), whose manner of killing his victims was to place them on a bed which was always either too long or too short; if too short, he cut off part of the victim to suit the bed; if too long, he would stretch his victim to the required length.

Arriving at Athens, Theseus was purified from all this bloodshed by the grateful inhabitants. It happened that, because of the long Ionian dress which he wore, and his long hair, which gave him the appearance of a girl, some scoffed at him for going about alone in public. To shew that he was far from so effeminate as he seemed, he unyoked a laden waggon that was standing by, and threw it up in the air, to the astonishment of all.

His next exploit was against the family of giants, fifty in number, called Pallantides, sons of his uncle, Pallas, who were endeavouring to get rid of Theseus, in the hope of succeeding to the government of Athens at the death of their uncle, **Ægeus**. His extraordinary strength enabled him to overpower them. He then proceeded to Marathon, where, as we have already said in connection with the labours of Herakles, a furious bull was destroying the plains. He captured and led it off to Athens, where he sacrificed it to

the goddess Athene, who had lent him her aid in the enterprise. (See Plate XXXIV.)

But the adventure in which he gained the greatest glory was his slaying the Minotaur, a monster of which we have given a description above in connection with the legends of Crete, where we have also explained why Athens was compelled to send a tribute of young men and maidens as victims to the Minotaur. Theseus offered himself as a victim, and in time arrived with the others in Crete. Before the sacrifice took place, however, he had won the favour of **Ariadne**, the daughter of Minos, and had obtained from her a clue of thread, by holding on to which he might find his way back out of the labyrinth in which the Minotaur lived. The intricacies of its passages would have otherwise been a source of danger against which his strength would not have served him. On a very ancient vase there is a picture in which Ariadne is represented as holding the one end of the clue, while Theseus in the interior of the labyrinth is slaying the monster. Having by this act freed Athens for ever from the cruel tribute, Theseus and his companions set out on the homeward voyage, accompanied also by Ariadne. But at the island of Naxos he abandoned her, fearing to take a stranger home as his wife. Her grief on awaking and seeing the ship far away that conveyed her lover was intense, and has been commemorated frequently both by poets and artists. She was found sorrowing by the young wine god Dionysos, by whose influence her joy returned.

Meantime the arrival of the ship was being anxiously

looked for at Athens. That the good news might be known more quickly, Theseus had promised, when he set out, to hoist a white flag when he sighted Attica, if successful. In his joy, however, he had forgotten the promise, and sailed towards the port with the black colours with which he had started. On seeing this, his father, Ægeus, gave way to grief at the supposed loss of his son, and put an end to his life.

Among the other adventures in which Theseus took part were the expedition of the Argonauts and that of Herakles against the Amazons. In the latter expedition he had, it was said, carried off Hippolyte, whose girdle Herakles had been commanded by Eurystheus to obtain. For the carrying off of their queen, a great body of the Amazons invaded Attica, but were repulsed by Theseus.

His warm friendship for the Thessalian prince Peirithöos gave **Theseus** two opportunities of displaying his heroic qualities. The first was at the marriage of his friend, at which, as has been previously related, the Centaurs present at the banquet becoming fired with wine, raised a tumult, and would have carried off the bride, but for the resistance of Theseus. The second occasion was when Peirithöos, having conceived a passion for Persephone, audaciously resolved to carry her away from the lower world, and was aided by Theseus. The attempt failed, however, and both were kept in chains in the lower world till Herakles released them.

After the death of his father, Theseus succeeded to the government of Athens, lived in splendour, ruled with pru-





Combat between Greek and Amazon.



Meleager.



The Dioskuri.

dence, and introduced institutions of a most liberal kind among his people. He united the various independent and previously hostile villages of Attica into one state, with Athens at its head. He enriched and gave a new impulse to the great festival of the **Panathenæa**, that had been established by Erechtheus. In the island of Delos he founded an annual festival accompanied by games, at which the prize was a wreath of the sacred palm tree. In Athens the festival of **Pyanepsia**, in honour of Apollo, and of **Oschophoria**, in honour of Dionysos, were both said to have been established by him. He met his death, it was said, at the hands of **Lykomedes**, to whose court he had retired on the occasion of a tumult in Athens. His wife was **Phædra**, a daughter of Minos, of Crete; according to another report, **Antiope**.

The memory of his deeds was preserved by a beautiful temple in Athens, erected for that purpose, and called the **Theseium**.

THE HUNT OF THE KALYDONIAN BOAR.

At the head of this expedition was **Meleagros**, a son of **Cæneus**, the king of Kalydon, and his wife **Althæa**; **Deïaneira**, the wife of Herakles, being a daughter of the same pair. At the birth of Meleagros the **Parcæ** appeared to Althæa, it would seem, **Atropos** telling her that her infant would live as long as a brand which she pointed to on the fire remained unconsumed. Althæa snatched it that moment from the flames, hid it away carefully, and thus secured the invulnerability of

her son. On growing to manhood he took part in the Argonautic expedition, and is said to have signalized himself by many acts of bravery; but the enterprise with which his fame was most associated was the successful hunt of a ferocious boar, that was laying waste the country round Kalydon, defying the spears and hounds of ordinary huntsmen.

Meleagros sent messengers round Greece to invite all its bravest heroes to Kalydon to join him in the hunt. There came **Idas** and **Lynkeus** from Messene, **Kastor** and **Polydeukes** (Pollux) from Lakedæmon, **Theseus** from Athens, **Admetos** from Pheræ, **Ankæos** and the beautiful **Atalante** from Arcadia, **Jason** from Iolkos, **Peleus** from Thessaly, and many other well-proved heroes. After enjoying for nine days, as was usual, the hospitality of Meleagros, they prepared on the tenth for the chase, which, with a few accidents, resulted in the death of the boar by the spear of Meleagros, to whom accordingly fell the trophy of the monster's head and skin.

“In Plate XXXIII. he is represented standing beside an altar shaded by a laurel tree, holding two spears in his hand. His dog looks up to him. The head of the boar lies on the altar.”

As, however, Atalante had been the first to wound the boar, Meleagros made that a pretext for presenting her with its skin. But on her way homewards to Arcadia she was met and forcibly robbed of it by the brothers of Althæa, the mother of Meleagros, who considered that they had a superior claim to that part of the booty. A

quarrel arose on that account between Meleagros and his unclés ; they fought, and the end of it was that the uncles were slain. To avenge their death, Althæa cast the brand, which up to then she had carefully preserved, into the fire, and thereupon her brave son was seized with dreadful pain, and died. Grief at the rashness of her act caused the mother to kill herself.

THE EXPEDITION OF THE ARGONAUTS.

To understand the object of this expedition, it will be necessary to go back a little into the genealogy of the person at whose instance it was conducted. That person was **Jason**, a son of **Æson**, the rightful king of Iolkos in Thessaly, and his wife Alkimedé. The father of **Æson** was **Æolos** (a son of **Hellen** and a grandson of **Deukalion**), at whose death he succeeded to the throne, but was driven from it by **Pelias**, his step-brother, at whose hands he and all his relatives suffered cruel persecution. The boy **Jason** was saved from harm by some of his father's friends, and placed under the care and instruction of the Centaur **Cheiron**. At the age of twenty he was told by an oracle to present himself to **Pelias**, and claim his father's kingdom. **Pelias** also had learned from the oracle that a descendant of **Æolos** would dethrone him, and, moreover, that the descendant in question would appear to him for the first time with only one sandal to his feet. **Pelias**, the usurper, was therefore anxiously looking out for the approach of a person in this plight. It happened that the river **Enipeus** was swollen when **Jason** reached it, on his way to put forth his claim

against Pelias. But Hera, the patron goddess of Iolkos, taking the form of an old woman, conveyed him across, with no loss except that of one sandal. On his arrival at Iolkos, Pelias recognized him as the rightful heir referred to by the oracle, but, at the same time, was unwilling to abdicate in his favour. He would prefer that Jason should first do something in the way of heroic enterprise, and, as a suitable adventure of that kind, proposed that he should fetch the golden fleece from Kolchis. Jason agreed to this, and set about building the **Argo**, the largest ship that had as yet sailed from Greece. The goddess Athene aided him with her skill and advice in the work, as did also Hera. When the ship was ready, Jason sent messengers to invite the foremost heroes of Greece to join him in his enterprise. Among the many who accepted his invitation were Herakles, Kastor and Pollux, Meleagros, Orpheus, Peleus, Neleus, Admetos, Theseus, his friend Peirithöos, and the two sons of Boreas, Kalais, and Zetes.

Turning now to the story of the golden fleece, the finding of which was the object of so powerful an expedition, we must go back to Æolos, whom we have mentioned above as grandfather of Jason, and son of Hellen. This Æolos had, besides Æson, another son, **Athamas**, who married **Nephele**, and had two children, **Phrixos** and **Helle**. On the death of his wife, Athamas married a second time **Ino**, a daughter of Kadmos, by whom he had two sons, **Learchos** and **Melekertes**. The second wife disliking her two step-children, made several attempts on their life. To save them from further danger, the shade of their mother, it

was said, appeared to Phrixos, bringing, at the same time, a large ram with a golden fleece, on which she proposed Phrixos and Helle should escape over the sea. They started according to her advice, and Phrixos reached safely the opposite shore, but Helle fell from the ram's back into the sea, and was drowned. The name of Hellespont was in consequence given to the strait which they had to cross. Phrixos, having reached the other side, proceeded to Kolchis, on the farthest shore of the Black Sea, and there sacrificed the ram to Zeus, in honour of his safety. He hung the golden fleece up in the temple of Ares.

Previous to starting from Iolkos, Jason offered a sacrifice to Zeus, calling upon the god for a sign of his favour, or displeasure if it should be so. Zeus answered with thunder and lightning, which was taken as a favourable omen. The expedition proceeded first to Lemnos, where the heroes were kindly received, remained a long time, and became the fathers of a new race of heroes. The women of the island had, it would seem, at the instigation of Aphrodite, slain their husbands. One of the Lemnian women, **Hypsipyle**, bore a son to Jason, and called him **Euneos**. Leaving Lemnos and its festive life, the Argonauts continued their journey as far as Kyzikos, where they landed for a short time, and were in the act of leaving when Herakles, having broken his oar, left the ship, accompanied by Hylas, to cut a new oar in the wood. But some nymphs, admiring the beauty of young Hylas, carried him off; and as Herakles would not leave the country without him, the expedition was compelled to proceed without the assistance and com-

panionship of the great hero. Their next landing was in the neighbourhood of the modern Scutari, where the reigning king, **Amykos**, was famed as a boxer, and for his cruelty to all strangers who entered his territories. Seeing the Argonauts land for the purpose of obtaining fresh water, he sent them, as was his custom, a challenge to match him with a boxer, which Pollux accepted, and proved the skill by which he earned his fame upon the boastful Amykos. Proceeding on their journey, they passed through the perilous entrance to the Black Sea in safety, owing their escape from its dangers to the advice of **Phineus**, the blind and aged king of the district, whom they had found suffering great distress on account of his food being always carried off or polluted by the **Harpys**, just as he sat down to eat it. This punishment, as well as his blindness, had been sent upon him by the gods, in consequence of his cruelty to his wife (a daughter of Boreas) and children. The Harpys were driven away effectually by the two sons of Boreas, who accompanied the Argonauts, and it was in return for this kindness that Phineus communicated his plan for a safe passage through the **Symplegades**, two great cliffs that moved upon their bases, and crushed everything that ventured to pass between. His plan was first to fly a pigeon through between them, and then the moment that the cliffs, having closed upon the pigeon, began to retire to each side, to row the Argo swiftly through the passage. It was done, and before the cliffs could close upon her, the ship, all but her rudder, had got clear of danger.

From that time the Symplegades were united into one rock.

After many other adventures the expedition at last reached Kolchis, where they found **Æetes**, a reputed son of Helios and Perseïs, reigning as king. He refused to give up the golden fleece, except to the man who should acquit himself to his satisfaction in certain enterprises which he proposed. The first was to yoke to a plough his unmanageable bulls, that snorted fire and had hoofs of brass, and to plough the field of Ares with them. That done, the field was to be sown with a dragon's teeth, from which armed men were to spring in the furrows. The hero who succeeded so far was then to be permitted to fetch, if he could, the golden fleece, which hung on an oak in a grove sacred to Ares, and was watched continually by a monstrous dragon. **Medea**, the daughter of **Æetes**, having conceived a passion for Jason, prepared him for these dangerous tasks by means of a witch's mixture which made him proof against fire and sword. The goddess Athene also helped him, and his success was complete.

The Argonauts now commenced their homeward voyage, Jason taking with him Medea. On missing his daughter, **Æetes** gave pursuit. Seeing that he was overtaking them, Medea, to divert his course, dismembered her young brother, **Absyrtos**, whom she had taken with her, and cast the limbs about in the sea. The delay caused to **Æetes** in collecting the pieces of his child, enabled Medea and Jason to escape. According to another report, Absyrtos had by that time grown to manhood, and met his death in an

encounter with Jason, in pursuit of whom he had been sent by his father.

After passing through many other dangers, Jason at last reached Iolkos, and, presenting the golden fleece to Pelias, claimed the throne, as agreed upon. But Pelias still refused to abdicate. Jason therefore slew him, and assumed the government of Iolkos, together with that of Corinth, where Æetes, the father of Medea, had, it is said, ruled before he went to Kolchis.

Ten years of peace followed the accession of Jason to the throne. The origin of the troubles that fell upon the royal house thereafter was an attachment formed by Jason for the beautiful **Kreusa** (or Glauke, as others called her), whom he made his wife in Corinth. Medea, stung with jealousy, turned to the arts of witchcraft she had learned in Kolchis, and having steeped a dress and a costly wreath in poison, sent them to her rival, and by that means caused her death. Not content with that, she set fire to the palace of Kreon, the father of Kreusa; and further, finding Jason enraged at what she had done, she put to death the children she herself had borne to him, and fled to Athens, where, as we have seen, she lived for a time with Ægeus. Thence also she had to escape, in consequence of an attempt on the life of Theseus. She went back to Kolchis, some believed, in a chariot drawn by winged dragons.

Jason, it is said, depressed by his troubles, repaired to the sanctuary on the Isthmus of Corinth, where the Argo had been consecrated in the grove of Poseidon. On approaching the ship, part of the stern gave way, fell upon him, and

caused his death. Another version of the story says that he took his own life.

THE YOUNGER RACE OF HEROES AND THE WARS AGAINST THEBES AND TROY.

The heroes of the succeeding age were regarded as sons or grandsons of those whom we have just described, the great events of the period in which they lived being the two wars against Thebes and Troy. It has already been observed that the accounts of these wars, though apparently having some foundation in historical facts, are altogether mythical in their form, and interwoven with incidents of a wholly mythical character.

These two events, more than any of the other adventures of heroes, formed the favourite subjects of the national poetry of Greece, the incidents of each having been, as a whole, or in part, worked up into a long series of epic poems and tragedies, of which, with two exceptions, only fragments remain to our times. These exceptions are the "Iliad" and "Odyssey"—the oldest, it is believed, and at the same time the most celebrated, of the epic poems upon the subject of the war against Troy, the reputed author of them being Homer. The principal epic on the expedition of the seven heroes against Thebes was entitled the *Thebais*, its author being unknown. We shall relate both these great events in the connection in which they have come down to us.

THE SEVEN HEROES WHO WENT AGAINST THEBES :
THEIR DESCENDANTS, THE EPIGONI.

We have already alluded to the series of grim events by which **Œdipos**, after killing his father, **Laios**, came to the throne of Thebes, and married his own mother, **Jokaste**. It will be remembered that from this union sprang four children, two of them being sons, **Eteokles** and **Polyneikes**, and two daughters, **Antigone** and **Ismene**; and that, when the criminality of the marriage came to light, **Jokaste** killed herself, while **Œdipos**, after putting out his eyes, went into voluntary exile, accompanied only by his high-souled daughter **Antigone**, who resolved to share all his adversity.

The sons, remaining in Thebes, soon fell into a warm dispute concerning the succession to the throne, but at last agreed to reign year about, **Eteokles**, the elder of the two, having the first period of office. His year, however, having expired, he not only declined to retire in behalf of his brother, but went so far as to expel him from the city.

Polyneikes, brooding revenge, betook himself to **Adrastos**, king of Sikyon, and was there hospitably received, meeting also under the same roof another pretender to a throne, **Tydeus** of Argos. The two youths became friends, and bound themselves to stand by each other in the recovery of his sovereignty. **Adrastos** gave them his two daughters in marriage, and having thus allied himself to

their cause, prepared a powerful army to reinstate, first, **Polyneikes** in Thebes, and next, **Tydeus** in Argos.

Meantime both the young men visited many parts of Greece, with the view of obtaining companions in arms, and many a stout hero answered to their summons—such, for example, as **Kapaneus**, a son of **Hipponoos**, of Argos, **Eteoklos**, son of **Iphis**, and **Parthenopæos**, a son of **Atalanta** and **Melanion** (or of **Ares**), from Arcadia. These three, together with **Polyneikes**, **Tydeus**, and **Adrastos**, and lastly the princely seer **Amphiaraos**, the son of **Oïkles** (or of **Apollo**), constituted the so-called seven heroes against Thebes. It was, however, with extreme reluctance that **Amphiaraos** took part in the expedition; for he was a man of profound piety, and a prophet, who knew that the other leaders of the affair had all more or less been guilty of criminal acts. He foresaw that the undertaking, altogether godless as it was, since **Polyneikes**, though he had suffered injustice, had no right to invade his native town with a foreign army, would have a disastrous issue for all of them. His warnings, however, were unheeded, and he himself, since much was thought to depend on his presence, was forced to take part in the adventure through the following plot:—

Amphiaraos and **Adrastos**, finding themselves greatly at variance in opinion concerning the projected expedition, at last agreed to entrust the decision of the matter to **Eriphyle** (the wife of **Amphiaraos**), who was prevailed on by the costly presents given her secretly by **Polyneikes** to decide against her husband, though she had been informed

by him that **Adrastos** alone, of all the seven, would ever return from the expedition. On stepping into his chariot to depart for battle, **Amphiaraos** turned round, and called down upon his wife a curse, which his son **Alkmæon** afterwards fulfilled by slaying his mother to avenge his father's death.

The army was now ready to march under its seven leaders. We must, however, before tracing its further adventures, return for a moment to **Œdipos**. After wandering about sad and miserable here and there in Greece, he at last, under the guidance of his faithful daughter, **Antigone**, arrived in Attica, where, it had been predicted, he was to find a peaceful end to all his woes. Neither of the sons had troubled himself about the ill-fated old man, until an oracle announced that victory in the approaching battle would be on the side of him who brought back **Œdipos** to Thebes, and had him in his camp. Thereupon both sought him out, **Polyneikes** going in person to beg for his blessing on the assault upon their native town. **Œdipos** cursed the unholy enterprise. **Eteokles**, as the reigning king, despatched his uncle, **Kreon**, a brother of his mother's, to Attica, with commands to bring back **Œdipos** by force if necessary. But when **Kreon** attempted to do so, **Theseus** interfered, and expelled him and his followers from the land. **Œdipos**, after calling down upon his undutiful sons a curse that they might perish each by the hand of the other, died in the sacred grove of the **Eumenides** at **Kolonos**, near Athens, and was buried by **Theseus** with pomp and ceremony. **Antigone** returned in great grief to Thebes.

About the same time the expedition of the seven set out.

On reaching Nemea they found all the springs dry, a judgment sent upon them by Dionysos, it was said, the guardian deity of Thebes. Suffering severely from thirst, and looking about for water, the heroes encountered **Hypsipyle** (see Argonauts), who, because of Jason's love for her, had been sent by the other women of Lemnos to Nemea, and there sold into slavery to the king, **Lykurgos**, her duty being to tend his young child, **Opheltes**. They begged her to take them to a well, which she did, but before going off with them, had, contrary to the warning of an oracle, laid down the child on the ground in the wood. Returning from the well, they found the child dead within the coils of a snake. Tydeus and Kapaneus would have slain the reptile at once, had not Amphiaraos announced it to be a miraculous creature sent by Zeus as an evil omen. On this account he re-named the child **Archemoros**, which means the "dawn of mystery." The heroes appeased the angry parents by performing splendid obsequies to the child, the athletic contests and ceremonies of that occasion being afterwards looked on as the first celebration of the Nemean games (see above). Hypsipyle was taken back to her home by her son **Euneos**, who had gone in search of her.

In spite of this evil omen, the army of the seven advanced upon Thebes, and after several less important adventures arrived before its walls. There they pitched a camp, and as a preliminary attempt to settle the matter amicably, sent Tydeus into Thebes with orders to require that the government be ceded to Polyneikes, according to the original terms of agreement between the brothers.

Tydeus was, however, received with hostility, and would have perished in the ambush laid for him by Eteokles, contrary to the universal usage of war, had it not been for his extraordinary strength. Of the fifty men who surrounded him, he spared only one to take back to Eteokles the tidings of the affair.

The dispute must now be decided by force of arms. Thebes was closely surrounded, each of the seven heroes taking up his position before one of its seven gates. In a similar manner Eteokles distributed his forces under seven generals within each of the gates, reserving for himself the defence of the gate which his brother was to attack. When the battle commenced, deeds of extraordinary valour were done on both sides ; but the gods were against the assailants, the Thebans having gained the divine good-will in a special degree by the sacrifice which Kreon's son, **Mencæus**, voluntarily made of himself, with a view to save his native town, as the oracle announced by the seer **Teiresias** recommended. When the last and fatal day of the siege arrived, Amphiaraos warned his companions in arms of what awaited them, and the death of all their leaders except Adrastos. Entrusting to him tokens of remembrance for their friends, they rushed into battle with all the courage of despair.

Matters soon began to look grave outside the walls of Thebes. The fierce Kapaneus, who had boasted that he would take the town in spite of Zeus and all the divine portents, had reached the parapet of the walls on his storming ladder, when a lightning bolt from Zeus struck and

hurled him to the ground. A general onset of the Thebans followed this event, the Argive army falling before them everywhere, and their leaders being slain. Eteokles and Polyneikes pierced each other through the body in a hand-to-hand encounter. The earth, struck by a lightning bolt on the spot where Amphiaraos stood, yawned and swallowed him, from which time forward he continued to exist as a spirit endowed with the gift of prophecy. Adrastos alone escaped, and that by means of the winged horse Arion.

Kreon, the uncle of the fallen sons of **Œdipos**, succeeded to the throne of Thebes, and, as his first duty, buried Eteokles with great ceremony, a rite which he at the same time denied to the body of Polyneikes, on pain of death to any one who should perform it. The kindly heart of Antigone could not bear this sentence, which caused her brother's soul to wander for ever without rest in the lower world, and accordingly she defied Kreon's strict order, and buried the corpse secretly as she thought; but his watchman having observed the act, she was condemned to be buried alive, the fact of her being betrothed to his son **Hæmon**, and the tears and entreaties of the latter, being of no avail to mitigate her doom. Antigone was pent in a subterranean chamber, in which, to avoid the pangs of starvation, she hanged herself. **Hæmon**, unwilling to outlive her, put an end to his existence, and Kreon's inhuman cruelty was punished by the desolation of his house, by which the family of **Œdipos** became extinct.

Thirty years having elapsed since the expedition of the seven, their sons undertook to avenge the death of their

fathers by a second attack on Thebes. This was the so-called war of the **Epigoni** (that is, "offspring" or sons), which was entered upon with the consent of the gods, and ended in the destruction of Thebes, which for a long time remained a mere open space called "Lower Thebes."

THE TROJAN WAR.

THE CAUSE OF THE WAR.

CONTEMPORARY with the conquest of Thebes by the Epigoni, which has been related above, we find on the throne of Troy, or Ilion, a king named **Priamos**, whose chief distinction consisted in his being the father of a noble race of sons. His wife was **Hekabe** (or Hecuba). When the time approached for another son to be born to them, their daughter **Kassandra**, on whom Apollo had bestowed the gift of prophecy, announced that the child would grow up to be the ruin of his country. To prevent such a calamity, the infant was at its birth exposed on Mount Ida, where it was found and brought up by shepherds, in whose society and occupation **Paris**, or **Alexandros**, spent the early part of his life.

On a beautiful day, as he tended his flocks, three goddesses came to him, Hera, Athene, and Aphrodite, commanding him to decide which of them was the most beautiful. Here we must explain. When Zeus withdrew, as we have



Theseus.



Laokoon.

brothers' hands, but for the timely appearance of **Kassandra**, who revealed the story of his birth. Then there was joy in the king's palace at the return of the lost son, grown up as he was, to be beautiful, handsome, and brave. The untoward prophecy was forgotten.

The sudden change from the life of a herdsman to that of a prince surrounded by the pleasures of court and town, made Paris oblivious of the visit of the goddesses, and the promise that had been made him of the most beautiful wife on earth. But **Aphrodite** meant to fulfil the promise, and to this end commanded him to have ships built to sail to **Hellas**, and proceed to **Sparta**, where, in the person of **Helena**, he would find the wife in question. Paris obeyed, and was accompanied on the journey by **Æneas**, a son of **Anchises** and the goddess **Aphrodite**.

Arriving at **Amyklæ**, he was met and kindly welcomed by the **Diœscuri**, **Kastor** and **Polydeukes** (**Pollux**), the brothers of **Helena**. To the same family (of which **Zeus** and **Leda** were the parents) belonged **Klytæmnestra**, the wife of **Agamemnon**, who, like her brother **Kastor**, was mortal, while the other two, **Helena** and **Pollux**, were immortal. Of the close attachment of the two brothers to each other there is a fine instance which we shall here relate, though in point of time it did not take place till a little later. Being present, according to invitation, at the nuptials of **Lynkeus** and **Idas** with **Phœbe** and **Hilæeira**, the daughters of **Leukippos**, they became enamoured of the brides, and attempted to carry them off. A fight ensued, in which **Kastor**, after slaying **Lynkeus**, fell at the hands of

Idas, whom Pollux next slew to avenge his brother's death. Pollux then prayed to Zeus that he might restore his brother to life, proposing as a compensation that both should live only on alternate days. Zeus granted the prayer with its condition. In after times the twin-brothers were regarded as divine beings, and supposed to ride on white horses in the sky, with dazzling spears, and each with a star above his brow. In storms, when a mariner saw a ball of fire in the air, he was assured that the Dioscuri were near to help him.

After spending some time with the Dioscuri, Paris, accompanied by Æneas, set out for Sparta, where he was received by the king, **Menelaos**, and his wife, Helena, in the same spirit of kindly hospitality as the brothers of the latter had displayed at Amyklæ. Of Menelaos we have already mentioned his descent from **Atreus**. The story of his marriage and its painful consequences is as follows :—

Such, it would seem, had been the astonishing beauty and grace of Helena, that even as a young girl she had captivated the hearts of men, and, among others, of Theseus, who carried her off. The Dioscuri, however, soon found and brought her back, taking with them as a prisoner, Æthra, the mother of Theseus, and presenting her as a servant to Helena. As Helena grew to womanhood, so numerous and so pressing were the noble suitors for her hand, that **Tyndareus**, her foster-father, became alarmed at the prospect of provoking the hostility of so many, by choosing one of them for her. He determined, therefore, to allow her to choose for herself. But first he called upon them all

to take an oath, not only that they would be satisfied with her choice, but would assist her husband then and after in whatever danger or difficulty he might be placed. She chose Menelaos, the brother of Agamemnon, her sister's husband, and the marriage was celebrated with great pomp. Tyndareus, however, had omitted to offer a sacrifice to Aphrodite, who, to punish him, made the heart of his foster-daughter readily accessible to unbridled love.

Paris, as has been said, was kindly received by Menelaos, and freely admitted to his hospitality and the society of his wife, Helena, with whom he soon formed an attachment which deepened with time, and under the influence of the costly presents of Asiatic wares which he gave her. Menelaos, meanwhile suspecting nothing, prepared to pay a visit to Idomeneus, of Crete, leaving his wife under the care of his guests. With her husband safely at a distance, Helena was readily persuaded to elope with Paris to Troy, to become his wife, and there live in oriental luxury and splendour. Reaching the coast under the cover of night, they embarked, and after weathering a storm sent by Hera, the goddess of marriage troth, reached Troy in safety, and were married with great pomp and magnificence.

To Menelaos, at the court of Idomeneus, in Crete, Iris, the divine messenger, carried the intelligence of the disgrace that had fallen on his house. Returning at once, and having consulted his powerful brother, Agamemnon, he proceeded to Pylos, to seek the advice of the aged Nestor, whose reputation for prudence and wisdom throughout Greece had been acquired by his services in many wars in

the course of the two preceding generations, such was his great age. His counsel on this occasion was that nothing short of a combination of all the armies of Greece would be sufficient to punish the crime that had been committed, and recover the possession of Helena.

Acting on this advice, Menelaos and Agamemnon visited all the princes and heroes of the land, to obtain pledges of their assistance. Those who had been suitors of Helena had been bound by an oath to assist Menelaos whenever called upon by him to do so, and were now ready to carry out their engagement. Others promptly offered their services, from feelings of resentment at the vileness of the act of Paris. Only in two cases was any difficulty experienced, but they were very important cases, as it proved. The first was that of Odysseus (Ulysses), son of Laertes, the king of the island of Ithaka. His beautiful and faithful wife, **Penelope**, had borne him a son, **Telemachos**, and being in the enjoyment of perfect domestic felicity, he was unwilling to exchange it for a part in a war, the issue of which appeared very dubious. But instead of returning a blunt answer, he pretended insanity, put on a fisherman's hat, yoked a horse and an ox together, and commenced to plough. But Palamedes, detecting the sham, set the infant Telemachos on the ground in front of the plough. In saving the child Odysseus revealed the sobriety of his senses, and was compelled to join the expedition. The other case was that of **Achilles**, the son of Peleus and Thetis, a nymph of the sea.

Thetis having been offered by the gods the choice in behalf of her son, of either a long life spent in obscurity

and retirement, or a few years of dazzling martial fame, chose the life of obscurity, and with that view conveyed him, dressed as a girl, to the court of **Lykomedes**, in the island of Skyros. There he was brought up among the king's daughters, and gained the love of one of them, **Deidamia**, who bore him a son, **Neoptolemos**, who afterwards took part in the war against Troy. Meantime, it was known to be of the highest importance for the Trojan expedition to discover the concealment of the young son of **Thetis**, and to enlist his services. For that purpose **Odysseus** was sent in the dress and character of a trader to Skyros. On the pretext of offering his trinkets and wares for sale to the king's daughters, he obtained admittance to the palace, and discovered **Achilles** disguised as he was. **Odysseus** ordered a magnificent suit of armour to be displayed before the youth, and a call to arms to be sounded on a military horn. The scheme was successful—an impulse to achieve military glory seized upon **Achilles**, who forthwith offered his services to the projected expedition. **Peleus** sent **Patroklos**, the son of **Mencetios**, to be a companion for his son.

The harbour of **Aulis** was where the various contingents of ships and soldiery were appointed to assemble; and when they had all arrived, more than 1,000 ships, each with at least 150 men, it was a sight such as had never been seen in Greece before. **Agamemnon**, the most powerful prince in Greece, was elected to the position of commander of the expedition.

While the fleet lay in **Aulis**, a serpent was observed coiling itself round a plane tree, on which was a sparrow's nest with

nine young birds. The serpent devoured the young ones, but on turning to the mother bird was instantly changed into stone. **Kalchas**, the high priest, was summoned to divine what the strange occurrence might betoken. He replied : "Nine years we must fight round Ilion, and on the tenth take the town." Thereafter the fleet sailed, crossed the Ægean, and landed by mistake in Mysia, which the Greeks prepared to lay waste. They were, however, stoutly opposed by the king of the country, **Telephos**, a son of Herakles. In the contest Patroklos proved his bravery, fighting side by side with Achilles. He received a wound, which Achilles, thanks to his early training under the Centaur Cheiron, and the knowledge of medicine then obtained, was able to cure. Telephos also had received a wound from the spear of Achilles in the engagement, and, finding that it would not heal, consulted an oracle regarding it. The reply of the oracle was that it could be healed only by him who had caused it. Meantime another oracle was communicated to the Greeks, to the intent that Telephos should lead them to Troy. How this came about we shall see presently.

The Greek fleet had returned again to the harbour of Aulis. While lying there, Agamemnon had chanced to see a beautiful stag, sacred to Artemis. His passion for the chase led him to draw upon the stag, and kill it, while in the pride of his success he dared to boast that he could excel the goddess of the chase herself. This was the cause of a series of misfortunes that then befel him. The injured goddess first sent a calm which detained the fleet week after week. In spite of Palamede's invention of the game of

draughts and other means of amusement, the prolonged inactivity began to tell upon the force, and to create serious discontent. At last Kalchas, being ordered to discover what the gods desired, explained that Artemis required, on the part of Agamemnon, the sacrifice of his daughter **Iphigeneia**. His fatherly feelings had to yield to his sense of duty as commander of the expedition. He sent a message to his wife, Klytæmnestra, to come to Aulis, bringing Iphigeneia with her, to be married, he said, to Achilles. They came; but it was as a victim, not as a bride, that Agamemnon led his daughter to the altar of Artemis. The goddess, satisfied with his intention, suddenly appeared on the scene, provided a goat for the sacrifice, carried off Iphigeneia in a cloud to Taurus, and appointed her to the care of her temple there. Klytæmnestra could not forgive her husband for the deception he had practised. How she avenged herself shall be afterwards related.

In consequence of the oracle concerning the wound which he had received from the spear of Achilles, Telephos proceeded to Aulis, where the Greek fleet lay, and presenting himself in disguise to Agamemnon, seized his infant son, **Orestes**, whom Klytæmnestra had brought with her, and threatened to slay the child, if healing were refused him. Odysseus interposed, and scraping some of the rust from the spear of Achilles, applied it to the wound, and healed it. Thereupon Telephos offered his services in leading the expedition to Troy, and the oracle being thus fulfilled, the Greeks set sail a second time for Troy. Landing on their way at Lemnos, to sacrifice at an altar raised there by

Herakles, Philoktetes, who had inherited the bow and arrows of Herakles, was bitten in the foot by a snake, and suffered agony that made him scream continually. Unable to heal the wound, and unwilling to endure his screams, the Greeks left him behind, and proceeded on their journey, reaching at last the Trojan shore.

THE FIRST YEARS OF THE WAR.

The Trojans having received intelligence of the hostile preparations of the Greeks, prepared on their part also to meet the enemy, assembling in and around the city of Troy all the forces they could obtain from neighbours and allies. Their foremost hero, whom they chose to lead them in assaults, was **Hektor**, the eldest son of the king. The first engagement of the two forces occurred while the Greeks were in the act of landing from their ships, the result of it being that the Trojans were driven back within their walls, but not without inflicting considerable loss on their enemy. The first attempt of the Greeks to take the town by storm entirely failed, and, finding that the Trojans would not surrender Helena to her husband, the Greek commander could see no other means of compelling them to do so, than by a siege. Accordingly a well-fortified camp was constructed round the ships which had been hauled up on the shore, and with that camp to fall back upon, the Greek army proceeded to lay waste the territory and towns in the neighbourhood. The Trojan forces, acknowledging the superiority of the besiegers, did not seek a battle, and ex-

cepting such incidents as when Achilles and Hektor fought in single combat, or when **Troïlos**, the youngest son of Priam, was captured and put to death by Achilles, nothing of moment transpired.

In the course of the raids made by the Greeks in the neighbourhood, it happened that having taken the town of Pedasos, and come to divide the spoils, Agamemnon obtained as his captive **Chryseïs**, a daughter of **Chryses**, the priest of Apollo in the island of Chryse, while to the lot of Achilles fell **Briseïs**, a maiden as beautiful as the priest's daughter. Chryses entreated Agamemnon to restore him his daughter, offering a heavy ransom for her, but was met with refusal and contumely. Having one other resource—an appeal to the god in whose service he was—Chryses implored the aid of Apollo, who, being for other reasons also hostile to the Greeks, visited them with a plague which carried them off in great numbers. Agamemnon called a muster of the army, and inquired of the high priest, Kalchas, by what the angry god could be appeased. Kalchas, being assured of the protection of Achilles, boldly declared that the wrath of Apollo had been caused by the unjust detention of Chryseïs, a daughter of one of his priests. Upon this, Agamemnon, who had borne a grudge against Kalchas ever since the sacrifice of Iphigeneia, rated the priest in reproachful terms, charging him also in the present instance with being in league with Achilles, a charge which the latter would have resented with force, had not the goddess Athene interposed. Agamemnon felt his dignity as king and commander of the army insulted by the threat of Achilles, and demanded as satisfaction for

this the person of the beautiful Briseïs, apparently to take the place of Chryseïs, whom he had been compelled to give up. Achilles having been warned by Athene to be calm, confessed his inability to resist the demand, and from that time withdrew with all his men from the camp.

Thetis having beseeched Zeus to take measures to compel Agamemnon to atone for this insult to her son, obtained a divine decree setting forth that so long as Achilles held aloof the Greeks would be defeated in every engagement with the Trojans. Emboldened by the intelligence of the step taken by Achilles, the Trojans sallied from their walls, and after numerous battles, skirmishes, and personal encounters, always attended with serious loss to the enemy, drove the Greeks back to the shelter of their fortified camp beside the ships. At last, abased and humiliated by disasters, Agamemnon sent an embassy to Achilles, offering to restore Briseïs, and in addition to bestow on him his daughter's hand, with seven towns for a dowry. But the wrath of Achilles would not relent, and still the need of his countrymen grew worse.

The end seemed to be near when Hektor, at the head of the Trojans, had stormed the wall of the camp, and set several of the ships on fire. Seeing this, Patroklos begged Achilles to lend him his armour, and allow him to lead the **Myrmidons** to the fight. The request being granted, Patroklos and his men were soon in the heat of the battle, their sudden re-appearance striking the Trojan army with terror, and causing it to fall back. Not content with thus deciding the battle, Patroklos, disregarding the advice of Achilles, pursued the enemy till Hektor, turning round, engaged him in a

hand-to-hand fight, the issue of which was the death of the Greek hero. Hektor stripped him of the armour of Achilles, which he wore, but left the body for the Greeks to take possession of. The grief of Achilles at the loss of his friend was as violent as had been his anger against Agamemnon. He called for vengeance on Hektor, and with the object in view of obtaining it, yielded to a reconciliation which all the sufferings of his countrymen could not previously induce him to submit to. With armour more dazzling and superb than had ever been seen before, forged by the god Hephæstos, and brought by Thetis in the hour of her son's need, he went forth to battle, seeking Hektor in the Trojan ranks, which everywhere hurried back like sheep before a wolf. The Trojan hero stepped forth to meet his adversary, but not without sad misgivings. He had said farewell to his faithful wife, **Andromache**, and to his boy, **Astyanax**. But even the strong sense of duty to his country, which had supported him in this domestic scene, deserted him utterly when the young Greek hero approached with the dauntless bearing of the god of war himself. Hektor fled ; but Achilles, having a faster step, cut off his retreat, and thus imbued him with the courage of despair. The combat did not last long, the victory of Achilles being easily won.

Unappeased by the death of Hektor, Achilles proceeded to outrage his lifeless body by binding it to his war-chariot. After dragging it thus three times round the walls of Troy in the face of the people, he returned with it to the Greek camp, and there cast it among dust and dirt. Displeased by such excess of passion, the gods took care of Hektor's body,

and saved it from corruption, while Zeus in the meantime softened the heart of Achilles, and prepared him for the performance of an act of generosity which was to blot out the memory of his previous cruelty. On the one hand, Thetis was employed to persuade her son to give up the body without a ransom. On the other hand, Hermes was sent to bid Priam go stealthily in the night to Achilles' tent, and beg the body of his son. The aged king of Troy obeyed, and coming to the young hero's tent, besought him, as he valued his own father, to give him leave to take away the lifeless body, and pay to it the customary rites of burial. Achilles was touched by the gentleness of his beseeching, raised the old man from his knees, shared with him the hospitality of his tent, and, in the morning, having given up the body, sent him back under a safe escort. In the pause of hostilities that took place then, the Greeks buried the body of Patroklos with great ceremony.

THE DEATH OF ACHILLES.

The loss of Hektor had so dispirited the Trojans, that without fresh succours they could not face the enemy again. Such succours, however, consisting of an army of Amazons, under the command of the beautiful **Penthesilea**, arrived in the interval of mourning for Hektor in the one camp, and for Patroklos in the other. When hostilities commenced again, the valiant Penthesilea being eager to measure her strength with that of Achilles, and to avenge the death of Hektor, led the Trojan army into battle. The leaders of the Greeks were Achilles and **Ajax**, the son of Telamon. While

the latter hero was engaged in driving back the Trojan ranks, Achilles and Penthesilea met in single combat. He would have spared her willingly, and did not, till compelled in self-defence, strike with all his might. Then she fell mortally wounded, and as she fell, remembering the fate of Hektor's body, implored Achilles to spare hers that disgrace. There was no need of this ; for he, to save her still if possible, and if not, to soothe her last moments, lifted her in his arms, and there held her till she died. The Trojans and Amazons made a combined rush to rescue the body of their leader ; but Achilles made a sign to them to halt, and praising her valour, youth, and beauty, gave it them freely, a kindly act which touched friends and foes alike. Among the Greeks, however, there was one **Thersites**, mean and deformed in mind as well as body, who not only dared to impute a scandalous motive to Achilles, but, approaching the fallen Amazon, struck his spear into her lightless eye. A sudden blow from Achilles laid him lifeless on the ground.

All who saw this punishment inflicted approved of it, except **Diomedes**, the son of Tydeus, a relation by blood of Thersites, who stepped forward and demanded of Achilles the usual reparation, consisting of a sum of money. Feeling himself deeply wronged because his countrymen, and especially Agamemnon, did not unconditionally take his part in the matter, Achilles abandoned for a second time the cause of the Greeks, and took ship to Lesbos. Odysseus was sent after him, and by dint of smooth words cleverly directed, succeeded in bringing him back to the camp.

. What made the return of Achilles more urgent at that

time was the arrival of a new ally to the Trojans, in the person of **Memnon**, a son of Eos (Aurora) and Tithonos, who besides being the son of a goddess, as well as Achilles, appeared further to be a proper match for him, inasmuch as he also carried armour fashioned by Hephæstos. When the two heroes met, and were fighting fiercely, Zeus received in Olympus a simultaneous visit from their respective mothers, Thetis and Eos, both imploring him to spare their sons. He answered that the issue must abide the will of the Fate *Moera*, to discover which, he took the golden balance for weighing out life and death, and placing in one scale the fate of Achilles, and in the other that of Memnon, saw the latter sink to denote his death. Eos made haste to the battle-field, but found her son dead. She carried away his body, and buried it in his native land, in the distant East.

Achilles did not long enjoy his triumph; for, animated by success, he led on the Greeks, and would have captured Troy, however clearly the Fates might have decreed the contrary, had not Apollo given unerring flight to an arrow drawn by Paris. By that shaft from an unworthy source, as far as could be judged, Achilles fell. Ajax, the stout hero, and Odysseus, clever as well as brave, seized his body, and fighting all the way, carried it back to the camp, where its burial was attended with extraordinary pomp and ceremonial, the Muses chaunting dolorous lays, and the heroes who had known him personally, taking part; as was the custom on such occasions, in athletic competitions. The armour which he had worn in the fight was offered by Thetis to the most deserving. Only two claims were preferred, and those

were on behalf of the two heroes who had rescued his body. The award being given in favour of Odysseus, Ajax, from grief at what he deemed neglect, sank into a state of insanity, in the course of which he intentionally fell upon his sword, and died.

A cessation of hostilities was obtained on the death of Achilles and Ajax, the two foremost of the Greek heroes. This period of peace having expired, and the former conditions of war having been resumed, the first event of importance that occurred was the capture of **Helenos**, a son of Priam, who, like his sister, **Kassandra**, was endowed with the gift of prophecy. Odysseus, who had made the capture, compelled Helenos to disclose the measures by which it was decreed that the siege should be brought to a termination. The answer was, that to take the city of Troy, and thus close the siege, three things were necessary; 1, the assistance of the son of Achilles, **Neoptolemos**; 2, the bow and arrows of **Herakles**; 3, the possession of the **Palladium** (an image of the goddess **Pallas-Athene**), which was carefully preserved in the citadel of Troy. In satisfying the first condition, no difficulty was experienced. Odysseus, always ready to be of service for the common good, proceeded to **Skyros**, where he found **Neoptolemos** grown to manhood, and thirsting for martial renown. A present of the splendid armour which his father, Achilles, had worn, and which Odysseus now magnanimously parted with, fired the youth's ambition, and led him easily to Troy, where he distinguished himself in a combat with **Eurypylos** (a son of **Telephos**), who had joined the Trojan ranks.

A more serious matter was the fulfilment of the second condition, seeing that the bow and arrows of Herakles were then in the possession of **Philoktetes**, whom, as we have already said, the Greeks abandoned at Lemnos, not caring to endure the screams caused by the wound in his foot. His feelings were known to be rancorous towards the Greeks. Notwithstanding that, Odysseus, accompanied by Diomedes (or, as others say, by Neoptolemos), went to Lemnos, and successfully tricked Philoktetes into following him to Troy, where his wound was healed by Machæon, a son of Asklepios, and a reconciliation was effected between him and Agamemnon. The first on whom his fatal arrows were tried was Paris, after whose death, Helena married his brother, **Deïphobos**. The Trojans were now completely shut up within the town, no one daring to face the arrows of Philoktetes.

There remained, however, a third condition, the seizure of the Palladium. Odysseus, successful in the other two, and undaunted by the greater difficulty of the new adventure, proposed to steal alone within the walls of Troy in the disguise of a beggar, and as a first measure to find out where the Palladium was preserved. He did so, and remained unrecognized, except by Helena, who, having felt ever since the death of Paris a yearning for Menelaos, proved to be a valuable ally. Odysseus, in the meantime, returned to the Greek camp to obtain the assistance of Diomedes. The two having made their way back to Troy, laid hold of the Palladium, and carrying it off in safety, fulfilled the third and last condition.

The next difficulty was the plan of assault to be adopted. It was proposed by Odysseus, on the suggestion of the goddess Athene, that Epeios, a famous sculptor, should make a great wooden horse, sufficiently large to hold inside a number of the bravest Greeks, and that the horse being ready, and the heroes concealed within it beyond detection, the whole Greek army should embark and set sail, as if making homeward. The plan of Odysseus was agreed to, and great was the joy of the Trojans when they saw the fleet set sail. The people, scarcely trusting their eyes, flocked to the abandoned camp, to make sure. There they found nothing remaining but a great wooden horse, about the use of which various opinions arose, some thinking it an engine of war, and demanding its instant destruction. But the opinion that prevailed most was that it must have been an object of religious veneration, and if so, ought to be taken into the city. Among those who thought otherwise was **Laoköon**, a priest of Apollo, who had arrived on the scene, accompanied by his two young sons, to offer a sacrifice to the god in whose service he was. Laoköon warned his countrymen in no case to accept this gift of the Greeks, and went so far as to thrust his spear into the belly of the horse, upon which the weapons of the heroes within were heard to clash, and the bystanders were all but convinced of the justice of the priest's opinion. But the gods had willed it otherwise, and to turn the opinion of the people against Laoköon, sent a judgment upon him in the shape of two enormous serpents, which, while he and his two sons were engaged in sacrificing at an altar by the shore, issued from the sea, and casting

their coils round the two boys first, then round the father, who came to their assistance, caused him to die in great agony. The scene is represented in a marble group now in the Vatican, from which the figure in Plate XXXIV. is taken. The mysterious fate of Laoköon was readily believed to be a punishment for the violence he had done to the sacred horse.

But to carry out effectually the stratagem of the horse, Odysseus had left behind on the shore his friend **Sinon**, with his hands bound, and presenting all the appearance of a victim who had escaped sacrifice, which he professed to be. The good king Priam was touched by the piteous story which Sinon told, ordered his bonds to be struck off, and inquired the purpose of the horse. Sinon replied that it was a sacred object, and would, if taken into the city, be a guarantee of the protection of the gods, as the Palladium had been before. The city gates being too small, part of the wall was broken through, and the horse conducted in triumph towards the citadel. This done, the Trojans, believing that the Greeks had abandoned the siege in despair, gave way to festivity and general rejoicing which lasted well into the night.

When the town had become perfectly quiet, the inhabitants, exhausted by the unusual excitement, being fast asleep, Sinon approached the horse, and opened a secret door in its side. The heroes then stepped out, and made a fire signal to the fleet, which lay concealed behind the neighbouring island of Tenedos, and now advanced quietly to the shore. The troops having disembarked, and made their way silently to the city, there ensued a fearful slaughter, the surprised inhabit-

ants falling thickly before the well-armed Greeks. Finally the town was set on fire in every corner, and utterly destroyed. Priam fell by the hand of Neoptolemos. The same fate befel the son of Hektor, not for anything that he had done, but that he might not grow up to avenge his father's death. Of the few Trojans who escaped were Æneas, his father, Anchises, and his infant son, Askanios. Carrying his aged father on his shoulders, Æneas fled towards Mount Ida, and thence to Italy, where he became the founder of a new race.

Menelaos became reconciled to his now penitent wife, Helena, and took her back with him. The Trojan women of rank and beauty were distributed among the Greek heroes as captives in war, Neoptolemos obtaining Andromache, the widow of Hektor, and Agamemnon carrying off Priam's daughter Cassandra. The extensive booty from the king's palaces having been divided, preparations were made for returning home. While some, as, for example, Nestor, Idomeneus, Diomedes, Philoktetes and Neoptolemos, had favourable voyages, and reached their respective homes in safety; others, like Menelaos, were driven hither and thither by storms, which delayed their passage for years. But the heroes to whose return the greatest interest attaches, were Agamemnon and Odysseus.

Agamemnon, returning after an absence of ten years, found that his wife, Klytæmnestra, had in the meantime accepted as her husband **Ægisthos**, a son of Thyestes, and therefore of an accursed line. These two proposed to compass the death of Agamemnon; and he, though warned of their designs by Cassandra, whose prophetic power enabled her

to foresee the issue, lent himself easily to their purpose, innocently accepting as genuine his wife's expressions of joy. He entered the warm bath that had been prepared for him, but on coming out of it, found himself entangled in a piece of cloth which his wife threw over his head. In this helpless condition he was slain by her and Ægisthos, *Kassandra* and many of his followers perishing with him. His young son *Orestes* contriving to escape with the help of his sister *Elektra*, fled to *Phokis*, where he was received hospitably, and remained several years, during which Ægisthos ruled over *Argos* on the throne of *Agamemnon*.

A few years after the murder of *Agamemnon* an oracle of *Apollo* was communicated to *Orestes*, commanding him to revenge that foul deed, and promising the assistance of the god. Without being recognised he arrived at *Mykenæ*, accompanied by his faithful friend *Pylades*, and there revealed himself to his sister *Elektra*, while to his mother he professed to be a messenger come with intelligence of the death of her son *Orestes*. Seeing her and Ægisthos rejoice at the news, he was enraged, and slew her, while her husband fell at the hands of *Pylades*.

The shedding of a mother's blood was regarded as the blackest crime on earth, and though the fact that *Orestes* had perpetrated the deed to avenge the murder of his father, and at the instigation of *Apollo*, went far to exculpate him, it did not satisfy the malignant *Erinys* (*Furies*) who pursued him from land to land, permitting no peace to his throbbing heart. Arriving, in the course of his wanderings, at

Delphi, Orestes complained to Apollo of his sufferings, and was told by the god that he might expect relief, if he could fetch the ancient statue of the goddess Artemis from Taurus. The difficulty of the task consisted in this, that it was the practice of the Tauric Artemis to secure the immolation of all strangers that approached her temple. Fortunately for Orestes, as it happened, his sister Iphigeneia held the office of priestess there, having been carried away, as we have already seen, by the goddess, at the moment when she was to be sacrificed by her father, Agamemnon. On arriving at the temple, Orestes, who was accompanied by Pylades, was seized, and would have been sacrificed by the hand of his own sister, had not an accident revealed the relationship. He told her all that had happened, and how Apollo had commanded him to carry away the statue of the goddess. With the assistance of Iphigeneia he obtained possession of the image, and in her company returned with it to Greece.

The task imposed by Apollo was accomplished, but still the relentless Furies continued to persecute the unhappy youth. Apollo then advised him to proceed to Athens, and there to call for a trial in the Areopagus, a court appointed to hear causes of murder, especially the murder of a relative. (See "Ares.") The goddess Athene appealed for justice in his behalf. Apollo defended him at the trial. The Erinyes appeared as plaintiffs. When the pleadings had been heard, and the votes of the judges came to be taken, they were found to be equally divided for and against. The right of giving the casting vote was reserved on this occasion

for Athene, who, stepping forward, took up a white voting-stone, and placing it among the votes favourable to Orestes, declared his lawful acquittal. The Erinyes professed themselves appeased, desisted from persecution, and from that time enjoyed the title of **Eumenides**. (See "Erinyes.") Thus acquitted, and purified from the stains of crime, Orestes ascended the throne of his father, Agamemnon, in Mykenæ, married **Hermione**, the daughter of Helena and Menelaos, and at their death succeeded to the dominion of Sparta also.

Turning now to Odysseus, we find him long after the other heroes of the Trojan expedition had reached their homes, still being tossed about by storms, passing through great perils, encountering strange beings, and ultimately succeeding in many unhopeful adventures. He had left Troy with a well-manned fleet richly laden with spoil, and after several adventures of less moment, in which, however, he lost a number of men, reached the country of the *Kyklopes*—enormous giants with only one eye. In a cave which was the habitation of one of them, **Polyphemos** by name, a son of the sea god Poseidon, Odysseus and his fellow-travellers took shelter, while their ships lay anchored beside a neighbouring island. **Polyphemos**, who was absent at the time of their arrival, returned with his sheep to the cave. The first thing he did on entering was to close up the entrance with a great stone which a hundred men could not have moved. The next thing was, having discovered the strangers, to eat two of them for his supper, after which he slept soundly. The following morning, after

driving out his sheep, he replaced the stone at the mouth of the cave to prevent the escape of his victims, and the consequent loss of several suppers. The history of the first day having repeated itself on the two following days, a plan of escape occurred to Odysseus. The giant having had his usual supper, Odysseus offered him some wine, which had the effect of creating a desire for more. His goblet being constantly replenished, Polyphemos at last sank helpless through sleep and intoxication. Seeing this, Odysseus, with the help of his companions, laid hold of a great pole, and having made the end of it red hot, let it down on the giant's eye, and burned it out. Polyphemos sprang up in great fury, and after groping in vain for his supple enemies, made for the doorway of the cave, removed the stone, and sat down in its place, determined to permit no one to escape. But Odysseus and his companions fastened themselves each under the belly of one of the great sheep within the cave, knowing that the giant would let them pass out unmo-
lest. And so it was ; for feeling the fleece as they passed, he was quite satisfied. Odysseus once outside the cave, and with what remained of his crew safe in the ship, shouted jeeringly back to the Kyklops, telling him also his name. Polyphemos then implored his father, the god Poseidon, to punish Odysseus for what he had just done. It was in answer to this prayer that Odysseus was driven hither and thither, detained here and there, and at last, after ten years' wandering, and the loss of all his men, reached home in a miserable plight.

Of the adventures that befel him after leaving the country

of the *Kyklopes*, the most important were the following :— After leaving *Æolos*, the king of the winds, and suffering the misfortune already related (see "*Æolos*,") he reached the habitation of the sorceress **Circe** (a sister of *Medea*, it was said), whose first act was to transform his companions into swine. For *Odysseus* himself her charms had no potency. He compelled her to restore his men to their proper human form. Changing her manner, *Circe* now exhibited a cordial feeling towards *Odysseus*, entertaining him and his companions very hospitably for the period of a year, on the expiry of which she advised him to make a journey to the lower world, to question the shade of the seer *Teiresias*, as to the fate in store for him. Acting on her advice, *Odysseus* penetrated to the region of *Hades*, saw and conversed with the shades of some of his former companions in the siege of *Troy*, and then returned to *Circe*, who gave him good counsel in regard to his future journey. On his voyage homeward he passed the **Sirens** safely, (see "*Sirens*,") passed *Scylla* the sea-monster, with loss of six men, and afterwards, in spite of the warnings both of *Teiresias* and *Circe*, landed on the island of *Thrynakia*, where his companions plundered the sacred flocks of the sun god. (See "*Helios*,") As a punishment for this they were afterwards overtaken by a fearful storm at sea, and all perished except *Odysseus*, who, clinging to a piece of his ship for nine days, was at length driven on shore on the island belonging to the nymph **Kalypso**, who received him kindly, and out of love detained him as her prisoner for seven years.

Despising her love and her offer of immortality, *Odysseus*

sat disconsolate by the sea-shore, thinking of his home in Ithaka, and yearning to see it again before he died. The gods, taking compassion on him, prevailed on Kalypso to let him go. He made a raft, and put to sea ; but Poseidon, not yet appeased for the wrong done to his son Polyphemos, raised a storm which shattered the small craft, and would have caused Odysseus to perish but for the timely aid of the sea nymph **Leukothea**. Swimming to land, he found himself in the island of the Phæakians, was discovered on the shore by the king's daughter, Nausikää, and entertained hospitably by the king, Alkinöös, to whom he related his adventures. After receiving many costly presents, he was conveyed home to Ithaka in a well-manned ship. There he found his wife, Penelope, still faithful to him, in spite of the incessant wooing of all the princes of the neighbouring islands in the course of her husband's long absence.

His son, Telemachos, whom he left an infant, had now grown to manhood, and having just arrived from a journey in search of intelligence concerning his missing father, was staying in the house of a shepherd when Odysseus arrived, and heard the story of how the suitors of Penelope were vexing her and consuming her husband's possessions. Odysseus and his son appeared among them in disguise, raised a quarrel, and, with the help of Athene, slew them all. Then took place the touching meeting with his wife. After crushing an insurrection raised by the friends of the slain suitors, Odysseus spent the rest of his life in reigning peacefully over his island kingdom of Ithaka.

ROMULUS AND REMUS.

The Romans had no heroes in the sense in which we have come to regard that word from a study of the Greek legends. **Romulus** and **Remus**, it is true, have a legendary character which may be compared in some respects with that of several Greek heroes. They were the offspring of a god (Mars) and a vestal virgin. They were exposed to death at their birth, were suckled by a she-wolf, were preserved and brought up among herdsmen. On arriving at manhood, they returned to claim their inheritance, and founded the city of Rome, Romulus naming it after himself. They instituted festivals, the **Palilia** and **Lupercalia**, the latter to commemorate their having been nourished by a wolf. They established the priesthood of Arval Brothers. Remus, less fortunate in his adventures, was slain. His brother Romulus was at last carried up bodily to heaven in the presence of the people, and in the course of a storm of thunder and lightning. A simple hut on the Palatine hill was preserved with veneration as the sanctuary of Romulus. But the demand for historical truth or the appearance of it was too strong in Rome to permit a poetic embellishment of the story, such as it would have experienced in Greece.

HORATIUS COCLES.

The ancient Roman ballads sang of the brave Horatius, who had fought so well in the old wars raised by the exiled Royal family and their partisans. A golden statue of him stood in the market-place, and beside it sacrifice was offered

in his memory. Such honours were the same as were appointed for Greek heroes. But the story of the deeds of Horatius wanted, nevertheless, the true legendary character, and was probably accepted by the people with more of pride than pious feeling.

IV. THE RELIGION OF EGYPT.

WE have already had frequent occasion of calling attention to the natural features of a land, with a view to the explanation of peculiarities in its religion. In the case of Egypt the principal local feature to be observed is the river Nile, which flows through the entire length of the land, and, by the inestimable blessings it confers, is well calculated to move the people to regard it as controlled by some invisible beneficent being. But for the Nile, with its regular inundations, Egypt would have been a parched wilderness. On the practical life of the people, the influence of these regularly recurring inundations was to produce calmness, simplicity, and regularity of habits. There was, indeed, little for them to do but to wait for the bounty of Nature, and speculate as to the cause of it, and the management of the world generally. The result of these speculations appears to have been first a system of gods, eight in number, whose character and functions correspond with eight elementary principles. At a second stage this number of deities was increased by twelve, and at a third stage by seven, so that in the end we find a total number of twenty-seven deities.

The patient thinkers to whose labours this system of gods with their proper religious ceremonies was due, were natu-

rally held in high esteem by the people, as beings in direct communion with the deities. The kings belonged to their order. Their power was everywhere supreme. They were the sole possessors of knowledge. They constituted a priesthood which, for the convenient discharge of its many duties, was divided into six classes. The first class consisted of the sacred Scribes, whose office was to further the knowledge of heaven and earth. The second class had to conduct the ceremonies proper to the worship of the gods. The third class was composed of the "prophets," who announced the will of the gods in oracles; and the fourth, of "singers," who furnished the music appointed for the religious ceremonies. The priests of the fifth class were occupied with astronomy and the reckoning of time, while the duty of the sixth class was to look after the animals which were held to be sacred, either as incorporations of certain deities, or as being possessed of some other power to bring a blessing with them. Every village had some such animal, which it held sacred.

The knowledge possessed by this priesthood was not communicated to the people, and the rites which they practised in the temple of **Isis** and **Serapis** were only participated in by a few outside their own body. It was to inquire into these rites, and the religious beliefs on which they were founded, that Pythagoras, Herodotus, and others of the early Greeks, travelled into Egypt.

These mysterious ceremonies were connected, it would seem, with the worship of the eight primary deities, of whom only six are now known according to name and signification.

The first and chief of them was **Ptahs** or **Phthas**, the god of fire, between whom and the Greek god Hephæstos some similarity has been found. He was regarded as the father of the gods, particularly of the god of the sun, and was believed to have been the first ruler of Egypt. His signification was that of the great universal source of life, and under his control were the other deities who presided over the elements of nature. His principal sanctuary was at Memphis, and as that town rose in importance so rose in dignity its god. Next to him stood **Ammon** (Amun), the god of water, whose symbol was a ram, and who appears in the double character of a creative and a fertilizing deity, under the names of **Mendes** and **Knuph**, or **Knuphis**. Originally the local god of Thebes, Ammon assumed, as the influence of that town extended gradually, the first place of reverence among Egyptian deities. A reaction against his worship took place during the reign of Amenophis IV. (of the eighteenth dynasty), the name of the god being officially erased from all public monuments. This antagonism, however, only lasted a few years. The third is **Neith**, or **Neitha**, the goddess of the clear and fiery æther, who was regarded as the mother of the sun god. Her symbol was a vulture. The centre of her worship was at Sais. **Satis**, the fourth of these deities, was identified with Hera by the Greeks, and stood in close relationship to Ammon, who was identified with Zeus. **Athor**, the goddess of night, and corresponding in character with Aphrodite, had the symbol of a cow, and was the chief deity of Denderah. **Buto** seems, like Ammon, to have exercised some power over water.

While the elements were thus viewed as divine beings, the world itself was conceived in the form of a serpent coiled round in a circle, as an image of eternity. From the mouth of the god Knuph proceeded the great egg from which all things took their being. In the hieroglyphics the serpent is represented holding this egg, perhaps to indicate the eternal duration of the world. In the Egyptian town of Thebes, Knuph was worshipped as an immortal deity, and figured holding an egg in his mouth. In later times he was represented as having a hawk's head, and carrying in his hand a vase, such as was the attribute of **Osiris**.

Of the twelve deities who formed the second order, and whose duties also lay among the elements of nature, the following are known: 1. **Ra**, or **Phra**, the sun god, a son of Ptahs and Neith. His symbol was the hawk, and he himself was figured with a hawk's head, and crowned with the disc of the sun. 2. **Ioh**, or **Pioh**, the god of the moon, and figured with a crescent on his head. 3. A god corresponding in character with the Greek Ares. His name is unknown. 4. **Son**, or **Chons**, corresponding with the Greek Herakles. 5. **Thut**, or **Thot**, similar to the Greek Hermes. His symbol was an ibis. 6. **Anubis**, figured with the head of a dog or a jackal. 7. **Sochos**, or **Sok**, in the form of a crocodile. 8. A nameless goddess, corresponding in character to the Greek Rhea, and said to have been the mother of **Osiris**, **Isis**, **Horus**, **Nephtys**, and **Typhon**.

Of the myths concerning these deities, their origin, their spheres of action, and their relation to each other, very





Isis.



Osiris.



Serapis.

little is now positively known. In a general way, however, we know that the subjects upon which they mostly turned were the movements of the heavenly bodies, the operation of the laws of nature, and perhaps, also, the practice of medicine. In the popular mind the heavenly bodies, especially the sun (Osiris) and the moon (Isis), were firmly believed to exercise direct influence on the inundations of the Nile, and on this account these two were regarded as the principal deities. The relationship between Osiris and the Nile was so close that both were frequently viewed as one deity. A period of 360 days, dating from the time of the inundations, became the religious year, as opposed to the ordinary solar year of 365 days. The planets and signs of the zodiac were looked upon as deities, each with a special duty to discharge at a fixed time, some guarding the days of the week, others the hours of the day. The months, with their natural differences, and the consequent changes of occupation among men, were each presided over by a deity, who was possessed of suitable powers and attributes, and to whom a place was assigned in the zodiac. In short, the greater part of the inferior order of Egyptian deities were derived from a supposed divine influence of the stars and the zodiac, of the river Nile, or of the animal kingdom.

OSIRIS.

(PLATE XXXV.)

The principal god of the Egyptians was described as a son of a goddess corresponding in character to the Greek

Rhea. He was the brother, and at the same time the husband, of **Isis**. His highest function was as god of the Nile, and accordingly we must look to the phenomena attending that river for the explanation of the myth concerning its god. When the Nile overflowed its banks, and spread over the adjacent lands, Osiris was said to have married Isis. But the period of married life was of short duration, for the floods soon began to retire. When the river returned again to its proper channel, and a wonderful fertility had sprung up in the soil which its inundations had covered, Osiris, it is said, met his death at the hands of his brother **Typhon**, a deity of sterility, by whom he was torn into fourteen pieces. Thereupon a general lament was raised throughout Egypt. Isis, who mourned his death most, collected the pieces, and buried them. **Horus** became the avenger of his father's death, and slew Typhon. Osiris was brought to life again by **Amun**, the bird with human head ; and when this happened, a spark of heavenly fire was said to have fallen on the earth, and to have touched a cow, which thereafter bore the bull **Apis**, which was regarded as the visible incarnation of Osiris. In spite of the return to life in this form, Osiris was still looked upon as a departed deity, and as such the ruler of the lower world, and the judge of the dead, under the title of **Amenthes**. Thus his activity extended to the three regions of heaven, earth, and the lower world.

The Greeks identified Osiris sometimes with Dionysos, and sometimes with Pan, both of whom were, like Osiris, deities occupied in controlling the fertility of the earth.

He was represented on works of art, as in Plate XXXV., with the head of a vulture or a hawk (sometimes with ox's ears), holding a sceptre surmounted by a hawk's head.

ISIS,

(PLATE XXXV.,)

Frequently also called **Mut**, the wife of Osiris, occupied a place in the Egyptian mythology similar to that assigned to Demeter in the Greek. The myth, speaking of her affection for her husband, tells also how she ruled with firmness and wisdom in his stead, when he was absent in countries round Egypt, instructing the people in agriculture and other arts of peace. Of her grief at her husband's death we have already spoken. Enjoying even greater honour than was paid to Osiris, she was regarded as fostering every form of natural life. In conjunction with her husband, she bestowed the richest blessings on mankind, refined the habits of social life, taught men to cultivate grain, founded towns and temples, and perfected the art of navigation.

“She was usually represented (Plate XXXV.) as a young wife, richly draped with a kind of veil on her head, and “above it a lotus flower; in her hand a sistrum (a musical instrument made of metal) or a vase for holding water.”

At other times she has the attribute of a crescent, or is figured with many breasts, to indicate her function as fostering mother of all natural life. In the earliest myths she is described as having the head or the horns of a cow, with a globe between the horns, probably to indicate her character as goddess of the moon.

Memphis was the principal centre of her worship. The firstfruits of the field were everywhere presented to her as a sacrifice, in honour of her having taught and furthered the art of agriculture. It was the custom of persons offering this sacrifice to beat their breasts. An annual festival lasting ten days, and accompanied by processions and offerings of grain, was held in her honour. In later times the worship of Isis was adopted in Greece, and with particular favour in Rome, where, however, the festival in her honour was forbidden by the senate, on account of the unbridled conduct which it permitted. The Emperor Augustus dedicated a temple to Isis, and her worship, though prohibited by Tiberius, rose into high esteem in later times, the Emperors Domitian, Commodus, and Caracalla having been enrolled as her priests. Her temples were rich with presents made by persons who ascribed their recovery from illness to her influence.

HORUS,

A son of Osiris and Isis, occupied a position in the Egyptian mythology similar to that held by Helios in the Greek, being a personification of the sun and its influence on natural life. The Greeks, however, identified him with Apollo. He was, as has been said, the avenger of his father's death.

Another version of the myth represents him as the brother of Osiris, whom he endeavoured to dethrone and to succeed. He was also reputed to have been deeply versed in the practice of medicine, and accordingly was compared with Asklepios. He had obtained, it was also said, from his

mother, Isis, the gift of prophecy. He was the last god who ruled over Egypt as a king.

Horus is sometimes represented as an infant in the lap of Isis, sometimes as a boy holding or standing on a lotus flower, with a whip in one hand, and at other times, like Osiris, with the head of a vulture or hawk.

HARPOKRATES,

A younger son of Osiris and Isis, and often confounded with Horus, was a personification of the sun as it acts upon nature in the morning and in the spring-time, and was thus a contrast to Horus, who was a personification of the full strength of the sun. His worship was not universal. He was represented as a weak, sometimes as a lame and imperfectly formed child, sitting on a lotus flower. The sacrifice presented to him when his worship was established consisted of pulse and peaches. On certain festival days he was presented with milk by old men, while his image was carried round by priests.

In later times Harpocrates was generally regarded as the god of silence, and represented as a boy or a slender youth holding a finger to his lips. A figure of him was placed at the entrance to all Egyptian temples. For a time his worship maintained a footing in other countries also. The Greeks called him Sigalion, and the Romans frequently wore a figure of him engraved on their finger rings. The animals sacred to him were the scorpion, the serpent, the crocodile, the lion, and the deer.

SERAPIS, OR SARAPIS,

(PLATE XXXV.,)

Is the name which Osiris bore in his capacity of monarch of the lower world. In the times of the Ptolemies, however, that phase of the character of Osiris came to be looked upon as an independent deity, was identified with the Greek Pluto, and had the honour of twenty-four temples in Egypt.

He was regarded as lord of the elements of nature, keeper of the keys to the realm of water, including the Nile, god of the earth and the forces within it, god of the lower world, giver of life, and at the same time the judge of the shades of the dead. His character, like that of Hades-Pluto, had a double aspect—now that of a friendly, and now that of a terrible god.

In later times he was considered to combine the functions of Zeus and Hephæstos, and in this capacity enjoyed great honours in Alexandria. His worship, however, was of much greater antiquity than that town. In Memphis was a temple to him, called the Sarapeion, which surpassed in beauty the many other temples in his honour. In still later times he was regarded as a personification of the Nile, and in this respect identical with Canopus.

“He was represented as a bearded figure, richly draped, and wearing a *modius*, or corn measure, on his head. Sometimes he appears holding a sceptre with three prongs, his body (Plate XXXV.) wound round by a serpent, and with rays round his head; at other times, as the god of the lower world, with suitable attributes.”

ANUBIS,

The deity of the dog-star, the forerunner of Osiris (as god of the Nile), held a high place of honour among the Egyptian deities. Besides numerous altars throughout the country, an entire town, Kynopolis, was dedicated to him. He was the offspring of Osiris and Nephthys, a sister of Isis. Nephthys, out of fear of her sister, concealed the child by the sea-shore, where it was found by Isis, who had gone in search of it, accompanied by dogs. He was brought up by Isis, and afterwards became her faithful companion and guardian. It is also said that Anubis accompanied his father Osiris in all his expeditions, and proved of great service to him by his faithfulness and skill in hunting.

He is sometimes represented wearing a helmet over which a dog's skin is thrown, but most frequently in human form, with the head of a dog to indicate his faithfulness in watching over the gods. The place of his concealment in infancy had been discovered by dogs, while as a personification of the dog-star **Sirius**, which seemed to scent the approach of the inundations of the Nile, he had a right to the symbol of a dog, as well as to the attribute of a vase for holding water. In the earliest times, it would seem, he was worshipped under the form of a dog.

In other myths he is described as a messenger of the superior deities, and as such carries, like Hermes, the staff twined round with snakes and a palm branch. In this capacity he is sometimes confounded with Thoth (Hermes),

the deity of knowledge and wisdom, the companion and counsellor of Osiris and Isis.

BUBASTIS,

A daughter of Isis, was regarded as a personification of the new moon, or, as others said, of the full moon, and stood to Horus in the same relationship as did Artemis to Apollo. Cats, because of their sharp sight in the dark, and their wakefulness by night, were sacred to her, and were held in high esteem throughout Egypt.

Bubastis was represented with the head of a cat; at other times similar to Isis in form, and with the attribute of a crescent or new moon. The town of Bubastus, in Lower Egypt, was the principal centre of her worship. There, on an island in the Nile, she had splendid temples, to which immense numbers of pilgrims went annually, and presented costly sacrifices to the goddess.

NEITHA,

Or Neith, appears in a different character, according to the different periods to which the myths concerning her belong, a personification now of the clear fiery æther, now of time, now of wisdom and arts. In the earliest times she was regarded as nearly identical with Isis, and was represented with certain attributes otherwise peculiar to that goddess. In later times the functions ascribed to her were similar to those discharged by the Greek Athene. Her worship was conducted with greater zeal in Lower Egypt than elsewhere, and lasted longest there. At Sais, the chief town of that

district, was a temple in her honour, on which was written, "I am all that was, and is, and shall be. No mortal removed my veil. The sun was my child." The temple was splendidly decorated, and once a year was brilliantly illuminated on the occasion of the festival of the goddess.

SOTHIS

Was frequently looked on as a personification, like Anubis, of the dog-star Sirius, with whose ascension during the first new moon the Egyptian year commenced.

THE SPHINX,

According to the Greek myths, was the offspring of Typhon and Echidna, and had been sent by Hera as a punishment upon the people of Thebes, to whom she propounded a riddle, and tore to pieces all who could not resolve it. How Œdipus read the riddle, and caused the death of the Sphinx, we have already said. (See Œdipus.)

In Egypt the Sphinx was differently conceived, being there regarded as a personification of the fertility of the land, and at the same time a symbol of wisdom and the mysteries of nature. She was represented with the body of a couchant lion, and the head and breast of a woman, with a veil falling at each side of her head. At other times she was figured with many breasts, and wearing, like Serapis, a modius, or corn measure, on her head. A figure of her was placed at the entrance of all the temples.

CANOPUS.

The image of Canopus consisted of an urn surmounted by the head of some one of the higher deities. The story was that he had been a celebrated traveller by sea in the time of Osiris, and that to perpetuate his memory the god had associated him with a certain star.

APIS.

Among the animals worshipped by the Egyptians, the chief place was held by the bull, into which the soul of Osiris was believed to have migrated after his death, and which accordingly received all the attention due to a god. The great service which Osiris had rendered to mankind consisted in the introduction of agriculture. It was therefore natural, if his soul migrated at all, that it would choose this animal for its habitation. Such an animal was called **Apis**, or **Mnevis**, or **Onuphis**.

The signs by which the priests were enabled to select the particular bull into which the soul of the god had migrated were the following: The animal must be black, and have a white triangular spot on its forehead. On its right side must be another white spot in the form of a half-moon, and under its tongue must be a knot resembling a beetle in shape.

Such an animal being found, it was kept four months in a building open to the east. At the first new moon after the lapse of this period it was conveyed in a richly

ornamented barge to Heliopolis, where it was again pent up and fed by priests for fourteen days. After this it was taken to Memphis, where it remained, and received the honours due to a god. Besides a temple, it had two sanctuaries and a large court in which to move about. It was supposed not only to possess itself the gift of prophecy, but to have the power of communicating that gift to others, as, for instance, to the boys who were kept in attendance on it. The priests could divine issues of the greatest importance from its movements, whether, for example, it showed on one day a preference for one of the two sanctuaries.

Sacrifices were offered to Apis, and festivals were held in his honour, during the seven first days of the inundations of the Nile. Among other ceremonies accompanying these festivals, the priests threw a golden plate into the water of the river, and sacrificed to Apis several oxen of a red colour.

Such attention and honours the sacred bull was permitted to enjoy till he was twenty-five years of age. On coming to that age he was taken secretly to the Nile, thrown into one of the sacred wells, and there buried in silence. According to other reports, his burial took place openly and with many ceremonies, his body being deposited in the temple of Sarapis at Memphis. This, however, may only have been the case when the animal died a natural death. The death of one Apis was followed by general mourning, which lasted until another was discovered, and then gave way to joy.

THE IBIS

Existed in great numbers in Egypt, and being of great service by eating the multitudes of injurious creatures that sprang from the slime left behind by the floods of the river, they were regarded as the chosen servants of a benevolent deity, and as such honoured in many ways.

SCANDINAVIAN AND OLD GERMAN MYTHOLOGY.

LONG after the progress of Christianity had stamped out the last spark of vitality in the primitive religion of Germany, there continued to exist in Iceland a form of religious belief kindred to that which had disappeared in the more southern parts of Europe. When at length, towards the close of the tenth century, Christianity was embraced by the people of Iceland also, the propagation of its doctrines was entrusted to native priests, who, unlike their brethren in Germany, retained a warm affection for the customs, traditions, and legends of their country. Being educated for their profession abroad, these priests had learned among other things to employ the Latin alphabet in place of the unwieldy runes which had hitherto been the only means of writing in Iceland, and with this new instrument of civilization began to write down the ancient ballads, in which the stories of the gods and heroes were told. We have these ballads still, under the title of the two **Eddas**, and gather from them the account which we now proceed to give of the

Northern mythology. But first we should explain that the few traditions of the old German mythology which were permitted to linger on among the people, are sufficient to show that the ancient religions of Germany and of Scandinavia were essentially the same, the differences being such as may be obviously traced to the difference of natural features in the two countries. **Odin** is only another name for **Wuotan**, **Asen** for **Ansen**, **Elfen** for **Elben**, and **Sigurd** for **Siegfried**.

THE ORIGIN OF THE WORLD.

Before the world came into existence in its present form, there was a great void called **Ginnungagap**, on the north side of which was a cold and dark region called **Nifheim**, and on the south side a warm luminous region called **Muspelheim**. In **Nifheim** was a well called **Hivergelmir**, or the "seething caldron," out of which flowed twelve streams into the great void. The moisture from this region of ice and snow coming in contact with the heat of the region on the south side, fell in drops into **Ginnungagap**, and there formed the huge giant **Ymir**.

Ymir fell asleep, and the drops of which he was composed beginning to melt, there grew up from under his left arm a pair of giants, and from his feet a son, who became the founders of the race of **Heimthursen**, or giants of frost and dew. With this giant **Ymir** has been identified **Tuisco**, or **Tuisto**, who occupies a similar place in the old German mythology. **Tuisco** had a son named **Mannus**, and he again three sons, named **Istio**, **Inguio**, and

Hermino, who were regarded as the founders of three of the German races.

Contemporary with Ymir, there came into existence a cow called **Audhumbla**, from the udder of which flowed four streams of milk, upon which the giant was nourished. This cow licked with her tongue the great blocks of ice which tasted of salt, and in consequence of this there appeared human hair growing on the ice the first evening. The next day a man's head was visible, and on the third day the entire figure of a man came forth. He was called **Buri**, was beautiful, strong, and of a large frame. He had a son called **Bör**, who married **Bestla**, or **Belsta**, a daughter of the giant **Bölthorn**, by whom he had three sons, **Odin**, **Wili** and **We**, who ruled as gods in heaven and earth. So far it is obvious that the myths concerning the origin of the Northern gods had originated in the observation of local phenomena, precisely as was the case in Greece. And now we proceed to myths in which the conflict of the elements of nature will be found to be reflected.

The three sons of **Bör** slew the giant Ymir. From his wounds flowed such a quantity of blood that the whole race of the frost-giants were drowned in it, excepting one pair, **Bergelmir** and his wife, who saved themselves by means of a boat or ark. This **Bergelmir** was a grandson of the slain giant. Out of Ymir's blood the gods made sea and water; out of his flesh, the earth; out of his hair, the trees; out of his bones, the hills; out of his teeth, jaws, and splinters of bones they made rocks and cliffs; while out of his eye-

brows they made a wall round the earth, within which mankind would be secure against the attacks of giants. Out of his skull was made the vault of heaven, which was supported above the earth on four horns, which were called **Austri** (East), **Westri** (West), **Nordri** (North), and **Sudri** (South). Out of his brain they made the air and clouds. The stars which were placed in the sky were, it was said, sparks that flew up from the warm region of Muspelheim. As to the sun and moon, however, there is a myth which identifies them with **Mani** (the moon), a son of **Mundilföri** and **Sol** (the sun), a daughter of the same. The husband of Sol was **Glenr** (glanz). The sun was carried across the heavens by the two horses **Arwagr** (wakeful), and **Alswidr** (swift). **Mani** guided the moon through its changes. The spots on the moon were described in the myth as being two children of **Widfinur**, by name **Bil** and **Hiuki**. According to the popular belief of later times, they represented a man with a bundle of sticks, or a girl with a spinning-wheel, who had been taken up there as a punishment for working on Sunday.

An explanation of the cause of eclipses of the sun and moon was obtained by supposing two wolves to be constantly in pursuit of both luminaries. The wolf which pursued the sun was called **Sköll**, and that which pursued the moon **Hati**, a son of **Hrodwitner**. The mother of both wolves was an aged giantess, who lived in the wood called **Jarnwidr**, east of the citadel of **Midgard**.

Day (**Dag**) and Night (**Nott**) were also described as divine beings. Night preceded Day. She was a daughter

of the giant **Neri** (Nörwi or Narsi), who was said to be a son of **Loki**. Hence her relationship to **Hel**, the goddess of death, who was a daughter of **Loki**. Day was a son of Night by her third husband, **Dellingr**, one of the race of **Asen**. Her first husband had been **Naglfari**, to whom she bore **Udr** (Audr). Her second husband was **Onar** (Anar), to whom she bore a daughter, **Iörd** (the earth). In another myth Night is represented as driving through the sky with the horse **Hrimfaxi**, the foam from its bit falling in the form of dew every morning on the earth. Day followed her with the horse **Skinfaxi**, the mane of which illumined sky and earth.

The year was divided into two seasons, summer and winter. The father of summer was called **Swasudhr**, and was gentle and sweet. The father of winter was called **Windswalr**, and was cold-hearted and grim. These seasons would endure, said the myth, as long as the gods. The wind, in the form of a great eagle called **Hräsvelgr**, sat on the north of the sky. When the eagle flew, the wind rose. The rainbow was called **Bifrost**, and was regarded as a beautiful bridge of three colours, reaching from earth to heaven, but only to be crossed by the **Asen**, or deities of a good disposition, not by the giants or other wicked beings.

With regard to the creation of the human race it was said that **Bör's** three sons, **Odin**, **Wili**, and **We**, (in another account, **Odin**, **Hönix**, and **Lodur**,) went to the sea-shore, and finding there two trees, created out of them a pair of human beings, calling the man **Ask** (oak), and the woman

Embla. Odin gave them souls and life, Wili (or Hönix) gave them intelligence and the power of moving, while We (or Lodur) gave them the senses, a fine countenance, and colour. This pair were the founders of the race who lived within the walls of Midgard.

The world outside the earth was conceived under the image of a great tree called Yggdrasil, the branches of which spread over the heavens, while its roots went down to the region beneath the earth (**Hel**). At its roots were three fountains, one of which belonged to the giant **Mimir**, and was a source of wisdom.

THE GODS.

We have seen that the race of Giants who occupy the first period of the mythology of the northern nations were, like the Greek Titans, personifications of those elements of nature, to the action and conflict of which the present configuration of the earth was supposed to have been due. After the Giants came the race of Gods, also personifications of natural phenomena, but higher in their qualities, and taking a direct interest in the good of mankind. They were styled **Asen**, the chief of them being **Odin**. Of the others, **Thor** was regarded as the most powerful, whether of gods or men; **Freyr** was the kindly god who provided sunshine, rain, and fertilizing weather; **Widar**, the silent god; **Ali** or **Wali**, a son of Odin and Rindr, was bold in battle, and a good marksman; **Niördhr** ruled the winds and the sea; **Heimdall** was the watchman at heaven's gate, required less sleep than a bird, could see far and wide

by night as well as by day, and could hear the grass and even the wool grow ; **Uller** (Oller) was god of winter, a good marksman, and a swift traveller on ice ; **Forseti**, a son of Baldur and Nanna, held the office of smoothing quarrels ; **Tyr** was the god of battle and of bravery, his symbol being a sword ; **Bragi** was god of oratory and poetry, his wife being Idunn ; **Hödhr** was god of the dark winter season of the year, and was represented as being blind ; his enemy was **Baldur**, the god of the bright summer season ; **Gor** was god of the harvest month, which was named after him.

The goddesses were **Frigge**, or **Fricka**, the wife of Odin. **Idunn**, the wife of Bragi, was the goddess of immortality, and kept in a vase the apples by which the gods sustained their youth and vigour. She herself had existed from the beginning, and had no parentage. **Freyia** (Friia, Frua, Frigg) the goddess of love ; **Iörd** (earth) was the mother of Thor, and probably identical with **Herka** (Hirke, Hurke) of later times ; **Gerda**, the wife of Freyr ; **Laga**, Odin's companion ; **Rindr**, a wife of Odin, and the mother of **Walis**, who slew **Hödhr**, to avenge the murder of Baldur ; **Gefion**, a virgin goddess, who watched over the youth of virgins, receiving into her palace those of them who died ; **Fulla** (Volla), a sister and companion of Freyia ; **Lofe**, a personification of love, was said to have instituted marriage ; **Hnoss**, the daughter of Freyia, was the goddess of beauty ; **Siöfn**, the goddess of tenderness and affection ; **Wara**, the goddess who watched over the due respect of pledges and engagements between man and wife, punishing those

who broke their troth ; **Syn** watched the doors of houses, closing them against persons who ought not to be admitted ; **Hlin** watched over all persons in danger of life ; **Snotra** was the goddess of cleanliness ; **Gna** was the messenger of Frigge, the queen of heaven ; **Spurke** was goddess of the month of February, which was called after her, Sporkel. A festival in her honour was called **Spurkalia**.

The male deities occupied their leisure, it would seem, in knightly contests, in which they were borne by wonderful horses. The name of Odin's horse was **Sleipnir**. To account for its endurance, it was said to have had eight legs, four of which rested while the other four were occupied. It was with this horse that **Hermodur** rode nine nights to bring Baldur back from the region of the shades. On the way they passed the river of **Giöll** with its golden bridge. Reaching the gate of **Hel**, the horse carried its rider over with a bound. The name of Heimdall's horse was **Gulltopp** (golden tress). Baldur's horse, with its trappings, was consumed along with its master. The names of the other nine horses were **Falhofner**, **Gjel**, **Gladr** (spirited), **Gyller** (golden), **Letsete**, **Siner**, **Silfrintoppr** (silver tress), **Skejdbrimer**. **Hofhwarfnir** was the name of the horse on which **Gna** rode through the air and over the water. Freyr drove in a chariot drawn by the bear, **Gullinbursti**, and Freyia in a chariot drawn by cats.

ASENHEIM AND ASGARD.

The name of the region where the gods lived was **Asenheim**, and the principal city in it **Asgard**. This city was supposed to be in the middle of the world. In it were spacious palaces of gold and precious stones for the accommodation of the gods. The gates were formed of golden spears. From the ceilings were suspended the great shields of the heroes who had gone to rest in the **Walhalla**; and such was the brilliancy of these weapons, that no light either of sun or moon was required in the halls. Round the palaces were inviting groves that never lost their verdure, in which the gods reposed after their banquets and their contests. The central part of this sacred city was called **Glaadsheim**, and contained thirteen palaces, one for each of the twelve gods, and the thirteenth, towering above the others, for **Odin**. **Walaskialf** was the name of **Odin's** palace, and in it was a high throne, from which, seated beside his wife, **Frigge**, he could overlook the whole world. The district assigned to the goddesses in **Asgard** was called **Wingolf**. The place where **Freyia** lived was called **Folkwang**; and her great hall, **Sessrummir**.

In this sacred region was also the **Walhalla**, the abode of heroes who had fallen in battle. It was built of gold, and rose to such a height that the eye could hardly reach its summit. Its gates were 540 in number. On entering it the departed heroes were received by the goddess **Freyia** in her capacity as wife of **Odin**, and obtained from her a draught of the nectar (**Ael**) of the blessed from a drinking horn.

The selection of heroes for this honour was made on the field of battle by the **Walküres**, who then conducted them to the dwelling of the blessed, and fed them from the abundant milk of the goat **Heidrun**. The selection was, however, always made agreeably to the will of Odin, and for this reason the Walküres were also called Odin's **Nornes**, Nornes being the name of deities of fate in general. The Walküres rode in the clouds, looking down on battle-fields. Dew from the manes of their horses fell down into the deep valleys, and hail on the high trees. The place of highest honour among them was held by **Hilde**, who appeared on the battle-field every night, and woke the fallen heroes with a kiss, that they might follow her to the halls of the gods. The name applied to the heroes after their entrance into the Walhalla was **Einheriar**.

THE END OF THE WORLD.

The gods continued to combát the giants and to keep the various elements of the world in equipose. But, it was believed, a time would come when this would be no longer possible, when the fierce elements of nature would obtain the mastery, when the wolves which pursued the sun and moon would overtake and devour these luminaries. Then the earth shall quake, and the world collapse. The gods might eat the apples of youth, and drink immortality out of the sacred fountain, but the end of the world would come notwithstanding. According to another myth, this consummation was to be brought about by the gradual drying up of the sap of the great tree

which, as has been said, represented the world outside the earth.

THE LOWER WORLD.

The realm of the goddess Hel, from whose name our word hell is derived, was regarded as the abiding-place of the dead, excepting such as died in battle. She was represented as black, and of a grim aspect. The house where she lived was named Misery; her keys, Hunger; her knife, Greed. Her serving man was Sloth (Ganglat); her maid, Delay (Ganglök). The name of her door was Ruin; her bed, Trouble; and her curtain, Alarming Illness. The distance at which this region was supposed to be from heaven may be imagined from the fact already mentioned, that the journey occupied Odin's swift horse nine nights. At its entrance was a river, with a bridge which was guarded by the virgin **Modgudhr**. After passing this bridge every man was rewarded according to his deeds on earth.

It is a peculiarity of the old German notions of hell that it contained no fire, the punishment imposed upon the wicked being to wade for ever in streams full of mud and dirt. One of these streams was called **Wadgelmir**, and another **Slidhr**. Their total number varies in the myths from thirty-two to thirty-seven. **Giöll** was the name of the river that flowed round the lower world, forming its boundary. There was a great hall called **Nastrand**, with gates towards the north, and its roof formed of serpents, with their tails turned towards the inside. From the poison ejected by these serpents were formed the streams in which

those had to wade who had broken an oath or committed assassination.

ODIN,

The chief of the gods, was a son of the giant Bör and his wife Bestla, according to one myth. In another report he is described as having by his own power detached himself from the great tree of the world, and to have assumed the office of controlling the universe. He was god of the sunlight and the light of the mind. He was the god of wisdom, purity, and medicine. He fought the great dragon, moved the stars and the seasons. He was the god of love and marriage, of war and the chase; the weapon he used was a spear, but he had also a sword, helmet, and cuirass, which he lent to favourite heroes. In other myths he is represented as holding a reed on occasions of sacrifice or other sacred rites. He knew all things, and was the reputed inventor of the system of writing called *runes*. He could change himself, it was said, into the form of an eagle. On his shoulders sat two ravens, **Hugin** (thought) and **Munin** (memory), whose office it was to whisper into his ear the intelligence which he sent them forth every day to discover. At his feet were wolves or dogs, which he fed on the flesh of the wild boar. He himself required no food nor any other nourishment but the mead which the two Walküres, **Nista** and **Mista**, supplied him with constantly. The wolf was his symbol as god of war, and the eagle as supreme ruler.

His wives and favourites were Iörd (the mother of Thor), Rindr, Frigga, Grydat, Skada, Gritha, and Laga.

THOR, OR DONAR.

While Odin was supreme in the province of mind, Thor ruled as the highest god among the elements of nature. He was a son of Odin. His wife was the golden-haired Sif. He was friendly to mankind, protected married life and property, strengthened bridges with his hammer, restrained the lightning and thunder from injuring men, and shut the flood-gates of the sky, so that the rain might descend in gentle showers to fertilize the fields. He fought and conquered the giants (the personifications of the wild elements), the enemies both of gods and men. Agriculture and all persons connected with it were under his special care, and, unlike Odin, he was opposed to war among men. He was also god of fire and of the hearth. Squirrels, rams, and the mountain ash were sacred to him, the twigs of that tree being used to touch cattle with for the purpose of consecration. Thursday was also sacred to him, and on that day the imps permitted no spinning or hewing of wood to be done. He was represented with red hair and a red beard.

On account of his combat with the giants, Thor has been identified with the Greek Herakles. The pillars of Thor are compared with the pillars of Herakles. He has also been identified with the old Saxon deity **Irmin**, who, however, is considered by others to be the same as the god Tyr.

TYR, OR ZIU, HERU, SAXNOT,

Occupied the third place in the Northern mythology. Tuesday was sacred to him. He was the god of battle, his symbol being a sword.

FREYIA AND FRIGG: NERTHUS.

Freyia, the goddess of love and the spring-time, was sometimes described as unmarried, at other times as a wife of Odin's. Friday is named after her. Frigg, the goddess of marriage, was the wife of Odin. Nerthus was goddess of the earth. In the spring a festival was held in her honour, at which a ship, a waggon, or a plough, as suited the occupation of the district, was carried in procession. Her principal sanctuary was a grove in the island of Rügen.

WODAN,

Or **Wuotan**, the principal god in the old German religion, has been identified with Odin, the chief god of the Scandinavians—an identification which is justified not only by the similarity of their names, but also by the fact that the Romans who came in contact with the Germans, discovered in Wodan a likeness to Mercury, between whom and Odin also there were many points in common. Wednesday, which among the Romans was sacred to Mercury, was named after Wodan. It was the custom to sacrifice captives of war to him.

In addition to the gods properly so called, there existed in the Northern and German mythologies a host of super-

natural beings, among whom the chief place was assigned to the **Nornes**, or deities of fate, **Urd**, **Werdandi**, and **Skuld**, whose names signify respectively, Past, Present, and Future. They were regarded as being of a race older than that of the gods ; and when they came into existence, it was said that the golden age passed away. Next to them were the **Wanes**, of whom very little is known, and the **Walküres**, who acted as attendants to the heroes in the Walhalla. Then the **Elbs** or **Elfs**, of whom there were two kinds, Elfs of light, and Elfs of darkness. The operations of the black Elfs were confined to the earth. They drove up the grass and grain from below, they made the metals within the earth, were clever blacksmiths, and were fond of sportive dance and song. They constituted a nation with a king at its head. The **Alb**, or nightmare, was regarded as a spirit of the night, whose office was to oppress sleepers.

The manner of expressing the belief in and reverence for these gods was by sacrifice and festival processions. The sacrifices consisted chiefly of animals and fruits, not unfrequently of human beings, especially such as had been made captive in war. In addition to these, however, children were sacrificed in cases of leprosy, with the view of appeasing the gods. When rivers overflowed their banks, women and children were sacrificed. When the harvest failed, a victim was found in the person of the king. At the close of a successful harvest, the universal gratitude to the gods was expressed in large sacrifices of horses, lambs, goats, pigs, fowls, grain, and fruits. It was necessary that

the animals selected for sacrifice should never have been employed in labour. As to colour, they were required to be either perfectly white or perfectly black. The sacrifices were accompanied by banquets at which both the priests and the people feasted together. The bread on such occasions was usually made in the form of images or of animals.

The sanctuaries of the gods consisted of groves in the heart of dense woods, the only exception to this being the celebrated temple belonging to the Marses, a branch of the old Germanic race. The sacred grove of the Semnones was, it was said, marked off by a cord within which no one could enter without first having his hands bound. These groves served at the same time as courts of justice, the priests being the judges. In addition to these duties, the priests accompanied the armies to battle, and incited the soldiers to bravery. The kings held but a secondary office, being little more than commanders of the army.

VI. THE RELIGION OF INDIA.

IT has been discovered that the various ancient languages of Europe, Greek, Latin, Germanic, and Slavic, bear to each other some such resemblance as do various streams which flow out of one lake. The quality of the water in all the streams is the same, but countless obstacles combine to shape for each a channel of different aspect, and to give the separate currents a variety of impulse. The change of soil through which each passes tinges variously its waters. So with all the differences arising from the nature of the countries in which the ancient European languages were current, the philologist can still detect the fluid common to them all. Their common fountain-head has also been found in the Sanscrit, the ancient language of India.

It is not our business here to inquire into the extent of ideas that formed the common inheritance of the tribes which, leaving India in remote early times, afterwards settled in Europe, and developed into distinct nations. We must content ourselves with the fact that they all inherited the name and belief in the existence of a god, and that whether in the course of time this belief changed its complexion, the name always remained radically the same. The word which

signifies "god" in Sanscrit is **Dewas** ; in Greek, **Theos** ; in Latin, **Deus** ; in Lettish, **Dews** ; in Gothic, **Thius** ; and in North Germanic, **Tyr**. The Greek word **Zeus** and the Latin **Jupiter (Jovis)**, both applied to the supreme god, had the same original signification as the Indian word **Diu**, that is, the "shining light of heaven."

It is a peculiarity of the Indian religion that the changes through which it passed are recorded to have taken place at specific periods of time. The first stage of its development lasted, it would seem, from immemorial time down to about B.C. 900, the second stage to about B.C. 250, and the third to about A.D. 800. The fourth stage endures still.

In the earliest times the supreme deity was **Indra**, the god of the bright heavens, he who hurled the thunderbolt, gathered the black clouds, and sent refreshing rain. The other deities next in importance to him were **Varuna**, (compare **Uranos**,) god of the sea and of water generally ; **Suria**, god of the sun ; **Soma**, of the moon ; **Pawana**, of the winds ; **Jama**, of justice and of the lower world ; **Agni**, of fire ; and **Kuvera**, of wealth. In addition to these there were thirty-three deities subordinate to **Indra** : eight **Vasus**, personifications of the elements of nature, as fire, earth, wind, sun, and sky ; eleven **Rudras** ; twelve **Adityas**, representing the twelve months of the year, and two **Asvinas**, corresponding in many respects to the Greek **Dioscuri**.

Upon this primitive religion, in which the deities were mainly associated with the elements of nature, the first advance made was the introduction of the worship of **Brama**, who was regarded as having created the world as a tempo-

rary abiding place for the souls which issued from him. After undergoing a series of transmigrations, these souls must finally return to Brama, and be united with him. When that happens, the world which now exists will be annihilated. Brama's local habitation was Bramapatnam, on the summit of Mount **Meru**. From the four gates of that sacred dwelling issued four streams, Alaguni, Sadasson, Sadalam, and Patnam, which afterwards uniting, formed the source of the Ganges. Hence the reverence with which the water of that river has always been viewed by the Bramins. At the creation of the world Brama committed the power of creating gods, men, and animals to certain beings who issued from himself, and were called Angiras, Atri, Bhrigu, Daksha, Maritshi, Narada, Pulaha, Pilastya, and Wasishka. The name of Brama's wife was **Saraswati**, and her function was to preside over language and knowledge.

By the side of the worship of Brama as the creator of the world, grew up that of Vishnu as the preserver of it. Before assuming the divine form, Vishnu was believed to have undergone a series of ten incorporations, appearing first in the form of a bird, then of a tortoise, then of a wild boar, which saved the earth out of the seven worlds now beneath it, where the dreadful giant Heraunhi Aksana had concealed it. His next appearance was in the form partly of a man and partly of a lion, and his last as a winged horse led by a celestial being. Of these transformations the most celebrated was the eighth, in which he assumed the form of a man and the name of **Krishna**, his mother being **Ysodha**, the wife of a shepherd named **Nanda**. The child was

brought up in the habits and trained to the occupation of his foster-father, but not without great danger from the continued persecution of the reigning king, **Kamsa**, who dreaded the fulfilment of a prophecy that he would die at the hands of the young god. On arriving at manhood Krishna slew the king, married eight princesses, and after overpowering the giant **Bhumasser**, released from captivity 16,000 princesses, whom he further accepted as wives. His first wife, **Radha**, who had shared his lot while he was a shepherd, was regarded as a goddess of beauty, and worshipped under the name of **Lakshmi**. The devotees who look upon Krishna as the supreme god are distinguished by two upright white lines with a red spot between them above the eyebrows, a sign which is said to represent the sun, and to have been borne by the god himself.

In addition to **Brama**, the creator of the world, and **Vishnu**, the preserver of it, there was a third deity, **Siva**, who was at once the destroyer and the giver of every form of life. The source of happiness in love was ascribed to him. He was regarded with awe as a great and mighty god. In March, the festival of **Shiwararti** was held in his honour, and in August, that of **Awani-Aoton**. The services of his temples were conducted by the various castes of **Bajaders**, whose office it was to cause and to receive joy.

In the second stage of the Indian religion we find **Brama**, **Vishnu**, and **Siva** united into one god. To make this plain, it was said that all three deities had sprung from one goddess, **Bhawani**, who was a personification of the first impetus in the world, by which things came into being.

She endures for ever. To her is traced the bounty of nature, all human happiness, wisdom, and wealth. At the same time it is her function to punish every crime, and to express this feature of her character she was represented as having eight hands. Similarly to show the omniscience and omnipotence of Brama, he was represented as having four faces and four hands.

This idea of a trinity appears, however, to have been always confined to the priestly caste of Bramins. Living in constant communion with the deity, and claiming to be direct incarnations of souls that had issued from him, the Bramins held aloof as much as possible from the rest of mankind, and communicated little of their religious speculations to persons outside their own caste. To be admitted to their order it was necessary to pass through a series of probations to test the capacity of the applicant for the sacred office. He must deny himself the possession of earthly goods, his hair must be shorn, and his ordinary dress put aside. He must wear only a piece of linen cloth, and a tiger's skin in honour of Siva. Having done this, and having offered a sacrifice, he is initiated into the duties of his new order. He must wash his linen cloth with his own hands. The food he receives from strangers must be purified in a copper vessel. He must carry a staff, called Damdam, with seven knots on it, and must wet it with water daily, in order to secure himself against the influence of evil spirits. He must wander about over the country, begging with his hand, not with words. He must bathe three times a day, and must fight against all the passions of

his nature. To show respect to the Bramins is looked upon by every one as a sacred duty.

Of the other castes into which the native population of India were and are divided, the lowest and most despised are the Pariahs. They dare not enter a temple or a house belonging to any of the other castes, much less eat or drink with a person of a higher order. They have temples and a priesthood for themselves, their chief deity being the goddess **Mariatale**. A peculiarity in the worship of this goddess is that the image of her which stands at the door of her temples is headless, the head being preserved in the innermost holy place. The tradition is that she had been the wife of Shamadagini, who had ordered his sons to cut her head off.

In the third stage of the Indian religion appeared **Buddha**, the reformer. In place of the teaching of the Bramins, that Brama was a divine person, of whose existence there could be no doubt, Buddha set up the doctrine that everything had come into existence in accordance with some universal law ; that beyond this law, to which the creation of the world was due, mankind had no right to look ; and that, in fact, there was no divine person, such as Brama claimed to be. At the same time his preaching took a practical turn which gained for it an immense number of converts, in spite of the stubborn resistance of the Bramins. He proposed to abolish the system of castes, to which so much of the stagnation in Indian civilization was due, preached to the people that they should do no wrong, should strive after good, and should curb their natural

desires. He gave them ten commandments: 1. Not to kill even the meanest creature; 2. Not to take away the property of another; 3. Not to violate modesty; 4. Not to lie; 5. Not to calumniate; 6. Not to injure; 7. Not to raise disputes or quarrels; 8. Not to hate; 9. Not to doubt the authority of sacred writings; 10. To believe in the immortality of the soul.

While the aim of Buddha was to develop by self-reliance the capacity for doing good, of which men were possessed, the aim of the Bramins was to inspire their followers with profound piety towards Brama, and to trust to the divine influence for the regulation of their lives. The devotees of Brama must pray frequently, and in such a manner as to be heard, must wash often in the sacred water of the Ganges, and must on no account neglect to offer sacrifices of animals, fruits, honey, and such-like. It is highly commendable to build temples, to make wells, and to give alms. They must take part in the public religious festivals, sacrifices, and processions, in which the sacred images are carried, and which are accompanied by music, games, dances, and illuminations. Every wrong, according to Hindu belief, is punishable by a certain measure of misfortune or trouble, for which it is only possible to escape by means of self-inflicted penance. Should this penance be continued beyond the period actually required to compensate for the wrong done, the excess is carried to the account of good works, on which a claim to the benignity of the deity is founded.

The fourth stage of the Indian religion commenced with violent measures on the part of the Bramins for the suppres-

sion of Buddhism, about the ninth century of our era, every one who subscribed to that doctrine being driven out of India by the most cruel persecution. Settling in the neighbouring countries, they not only continued to adhere to, but successfully propagated their favourite system. Meantime the religion of Brama had again asserted its supremacy over India. Dissensions, however, arose in the course of the conflict with Buddhism, and several new sects were formed, as, for example, the Dshainas, whose belief is a mixture of the doctrines of Brama and Buddha. Similarly the Sikhs established for themselves, in 1540, a religion made up of the teaching of the Bramins and of Mahomet. They recognise only one invisible god as the supreme ruler of the world. They despise idolatry, admit no divisions into castes, and preach general love among mankind.

In addition to the three gods, Brama, Vishnu, and Siva, the Indians have a large number of inferior deities, some of whom we have already described as associated with Indra in the control of the elements of nature. To this class belong **Naradas**, the divine messenger, and **Ganesa Pulear** (a son of Siva), who is invoked at the beginning of all undertakings, is regarded as the god of cleverness, and is represented as having an elephant's head. He is, besides, called on for aid in conflicts with evil spirits, an office to which he had proved his title by overpowering the giant Gedjemugashurin, who had rebelled against the gods. Private devotions were conducted beside his image. **Kama**, or Kama-dewa, the god of love, is of the same order, and is represented riding on a parrot, and carrying a bow and arrows. **Vadrakali**, a

daughter of Siva, is a powerful goddess who vanquished the huge giant Darida when he challenged Siva to a combat, confident that no male being could match him in strength. **Varuda Surabbi** is goddess of the earth. There are also in heaven six hundred million virgins called **Apsaras**, whose duty is to cheer the gods and the souls of departed men.

While the religious mind, properly so called, was confined to the contemplation of the deities, popular superstition had its thousands of spirits constantly occupied for the good or the ill of the human race. The good spirits are called **Dewetas**, or **Ghandharwas**, the latter name referring to the office they discharged of singing hymns of praise before the throne of the highest god. The evil spirits are styled **Asvarna**, that is, the sleepless; sometimes **Assur**. One of their number, **Bhuta** (Butta), keeps armed guard at the gate of the temple of the god Manar, while another, **Basmagut**, is said to have destroyed himself in the wickedness of his mind. Of the others, one family, called **Danawas**, is described as being engaged in a constant conflict with Indra; while another family, called Asor, is occupied with sorcery.

In the popular superstition we find also a race of giants, who, like the Titans of the early Greek, and the giants of the Scandinavian mythologies, are described as warring fiercely against the gods, and as being the cause of all disturbances in the phenomena of nature. One of the most terrible beings of this order was **Bhumasser**, the offspring of the goddess of the earth, who, in his ambition to obtain dominion over the gods, challenged a combat with Indra.

He was slain by Krishna. There was, further, a race of demi-gods—children of the moon and the sun—among whom the princes and rajahs of the land were reckoned.

The reverence and devotion paid to the gods were extended to certain mortals who were believed to have been divine favourites. Animals, such as the horse, the bull, and the serpent; and trees, such as the banana and fig, were, from some supposed connection with one or other of the gods, held sacred. Water, and especially that of the rivers Ganges and Indus, was looked upon with the same feeling. To bathe was to come into direct contact with a divine element. Where Brama lived was a lake, **Behra**, which had the property of renewing the youth of those who bathed in it. The name of Vishnu's bathing place was **Danukobi**.

With regard to the universe generally, the Indians believed that it was composed of fifteen regions, of which seven were above and seven below the earth. In the lower regions were punished the fallen spirits, while the higher regions were inhabited by the blessed. Of the seven regions or heavens above the earth, the nearest or lowermost one was called **Bhulok**, or **Bhurlok**, and the second **Bhowerlok**. In the latter lay the course of the moon, which was described as riding on a gazelle, and passing every month through all its twenty-seven houses. As to the paradise in which the departed souls of pious persons were believed to dwell, it was said to be on the summit of Mount Meru. Thither the shades of the blessed were conveyed in celestial chariots drawn by winged gryphons.

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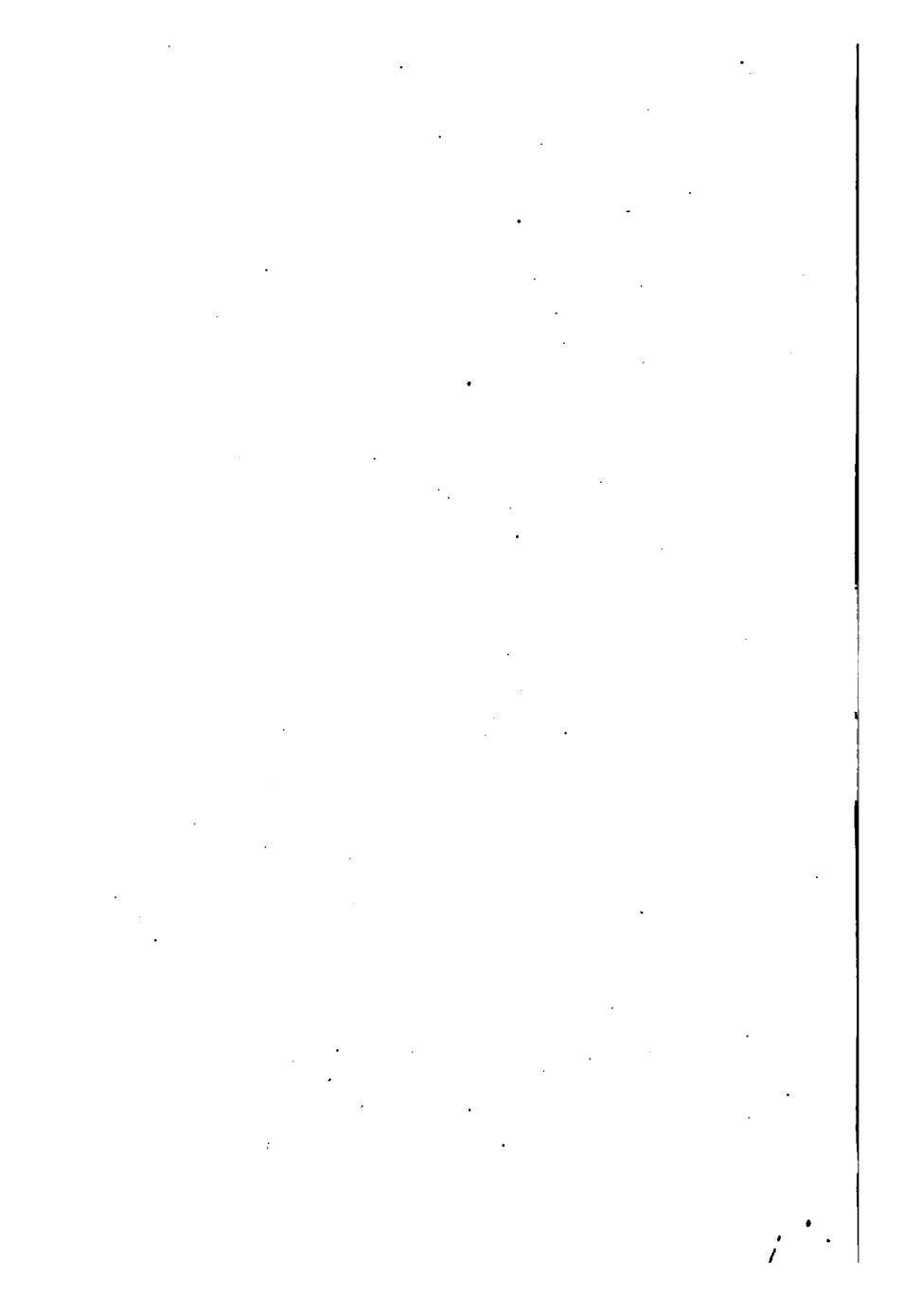
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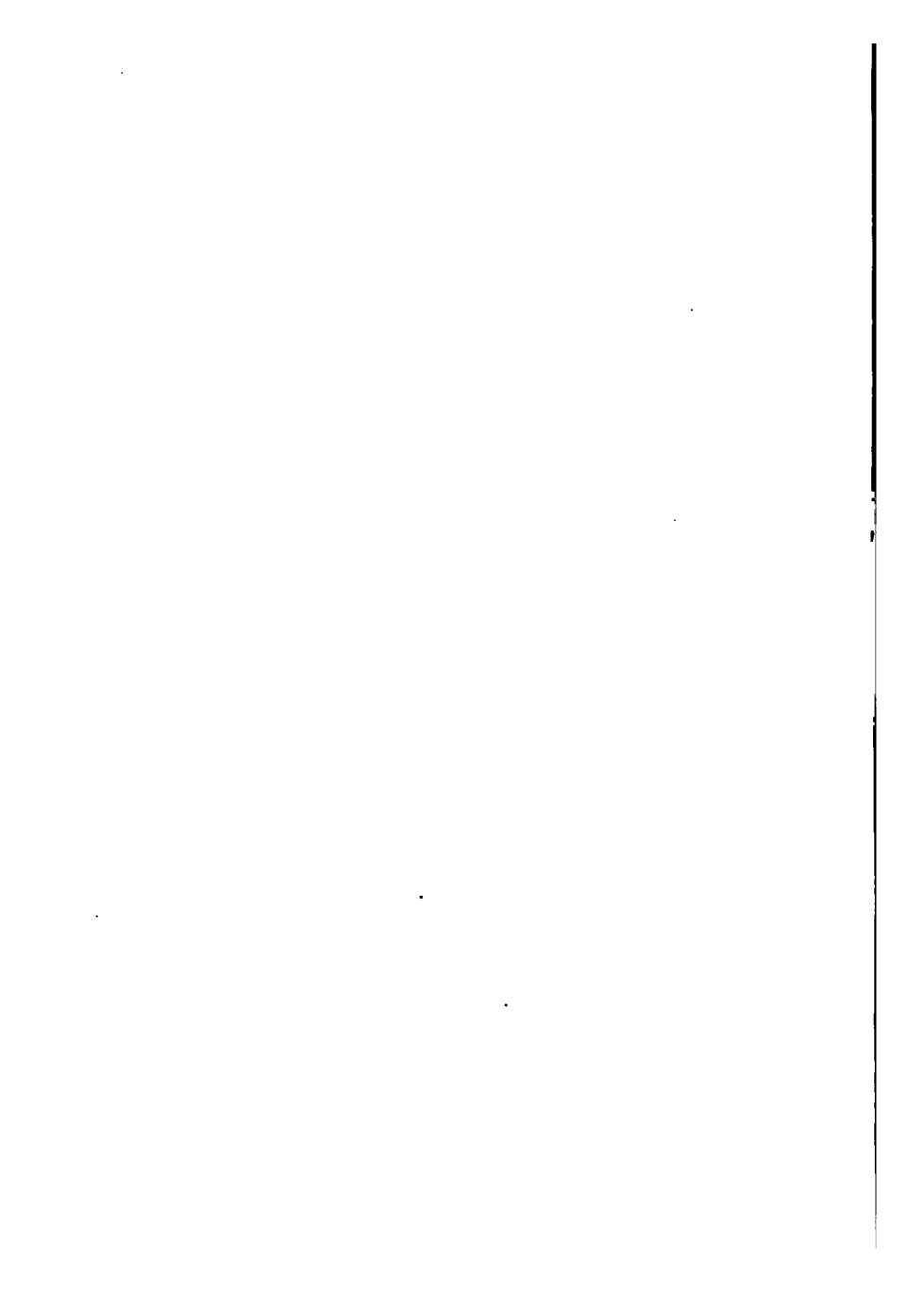
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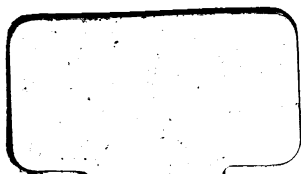


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